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VOL LXIL-NO. 16

NEW YORK, WEDNESDAY. APRIL 19, 1911

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BY THE EDITOR.

PARIS, April 4, 1911. COUNTS have come to hand on the exhibition at the Court and National Library at Munich called the Wittelsbacher Exhibit representing the collection in many directions of the art and literary products and music of the predecessors and members of the present Bavarian house of that name. It will be remembered by those who have followed the fortunes of the Saxon, Guelph, Wittelsbach, Hohenstaufen, Habsburg and Hohenzollern houses that when, in the twelfth century, the old duchy of Saxony was divided, Henry the Lion received Brunswick and Lüneburg; part of Westphaila went to the archbishop of Cologne; Lubeck, Hamburg and Bremen became free cities; Bernard, son of Albert, the Bear, received Eastern Saxony and Otto von Wittelsbach received Bavaria, and that was the beginning of the present house, the Prince Regent, Ludwig, a patron of art, being sponsor of this Wittelsbach literary exhibition. There is much of interest to be seen, but what interests us is that which refers to music. It is seen, for instance, that exhibit No. 164 shows fifty dances for guitar written by Maria Adelhaid of Savoy, wife of Ferdinand Maria, in her own handwriting. She did not, like some of our American opera composers, engage professional musicians to write her scores. Maria Antonia wrote forty-seven Italian ariettas (Nos. 178-179). Another Maria Antonia, consort of Friedrich Christian of Saxony, composed and wrote the texts herself, under the initials E. T. P. A., as a member of the Arcadian Academy, which had a symbolic phrase beginning with those letters. Her "Trionfo della Fedelita" has the distinction of being the first. note production of the Breitkopf house. Maximilian III composed concertos for a number of instruments and a "Stabat The compositions of Maximilian, son of Duke Pius August (died November 15, 1888) and of the Prinz Ludwig Ferdinand are of more importance, it appears. Nothing, however, is seen referring in any manner to the relations between Ludwig II and Richard Wagner, and the exhibition contains nothing belonging to the present Munich opera houses bearing on the sub-

Guilmant.

No doubt complete reports have been published of the death of M. Alexandre Guilmant, who passed away March 30 at his

villa at Meudon, at the age of seventy-four years. roomy old house in which he had made music and brought up a family, and its location was near the great forest of Fontainebleau, which he knew well. As I had several days of rare pleasure at Guilmant's home, I can recall it as a witness of its attractions and its hospitality. He was from the city of Boulognesur-mer, born March 12, 1837, and at sixteen was church organist of St. Joseph, his father having also been an organist, and at St. Nicolas Church. Guilmant undertook his first serious studies subsequently with the Belgian organ authority, Lemmens, with whom he began work at the Brussels Conservatory. He was twenty-five years old when he appeared in Paris and opened the then new organ of St. Sulpice with a march on a subject by Handel, arranged by himself; nine years later-in 1871-he became the organist of Ste. Trinité Church, the place drifting to him. His international renown dated from the Paris Exhibition of 1878, where he had charge of the newest type of organ, at the Trocadero, and where thousands came to witness the fact that the organ was not only a church instrument but a solo instrument on which virtuosity could be demonstrated and concertos with orchestral accompaniments, covering a comprehensive repertory, could be publicly acclaimed.

Guilmant revived the Handel concertos for organ and paid great attention to Bach. He became professor of the organ at the Conservatory and his successful tours in England, Russia and the United States, where he illustrated brilliant attainments and virtuosity, are known in our day.

The line of organ compositions of Guilmant constitutes eight organ sonatas, two symphonies for organ and orchestra, his "Practical Organist," his "Liturgic Organist," his "Classics for the Organ" and his "Archives of the Organ Masters" being most prominent and vital. He was a romantic composer and a great admirer of Debussy's new tendency. It is doubtful if Paris would have had its Scola Cantorum without Guilmant's energetic co-operation.

He had many foreign pupils among a very large class, the most prominent of them being William C. Carl, through whom Guilmant was enabled to make his American tours; there would have been no American Guilmant tours without William C, Carl, The



French master's reputation and influence here were, for years, significant of his personal prowess, but, for reasons never fully understood, he lost his Trinité position, which had a severe effect upon his usually reserved nature. This is a matter of some five or six years ago, since when Guilmant was never as equipoised and good humored as formerly. Personally he was a man of charming disposition and modest, notwithstanding his prominence and his large classes. To him the modern organ owes its stimulus and its rehabilitation upon the model of the late Cavaille-Coll, the Paris organ builder, who died several years ago. The new organ that now is coming forth is the legitimate child of the progressive steps of these two eminent men.

Foreign Opera.

During a discussion on the budget for the Fine Arts the Under Secretary who has charge of the same, M. Dujardin-Beaumetz, stated in the Chamber of Deputies that there was no ground for the criticism on the introduction of foreign operas at the Grand Opera and Opera Comique here. The number of foreign operas that were performed in these houses by no means exceeded the figures agreed upon in the contracts on such operas and was fully understood.

In this connection it may be of interest to know that Richard Strauss and his publisher, Fürstner, did not agree to any of the propositions for a "Rosenkavalier" season in Paris, preferring an English and American introduction of the opera before having it heard in Paris. Meanwhile they are negotiating for an "Elektra" series at the Grand Opera, in German, with Beecham and a London orchestra, Beecham knowing "Elektra" thoroughly. When this information reaches the Paris press there will be quite an interesting debate. German has been heard once only on the stage of the Grand Opera and that was when a charity performance took place last season and an act of "Tristan" was heard with Toscanini at the bat. But it was charity; the "Elektra" being purely business, or Strauss business rather. "Elektra" has been heard in all the cosmopolitan centers except Paris, and if Paris hears it it will probably not be in German at the Grand Opera with an English conductor and a British orchestra.

"Anti-Americanism."

Under the above caption the London Daily Mail (Continental Edition) prints the following from its Berlin correspondent:

The event of the week in artistic circles here was the spectacular manner in which Count von Hülsen-Häseler, the impresario-general of the Kaiser's royal operas and theaters, announced that adverse criticism in the Prussian Parliament had impelled him to tender his resignation. A unique assemblage of prime donne and other operatic stars, actors, conductors, and balletmasters to whom the Count made the announcement were shocked and embittered. They were promptly reassured, however, by the statement that the Kaiser had declined to allow his faithful and gifted impresario to retire.

It was gathered from the Count's speech to his staff that anti-Americanism is chiefly responsible for the charges levelled against him. His principal critic in the Prussian Parliament is a Radical deputy named Kopsch, who accuses the royal opera manager of "filling up his staff with foreigners who cannot sing the German language." By this taunt Herr Kopsch meant to deliver a thrust at the four Americans engaged at the Opera, while he also had the American composer, Arthur Nevin, of Pittsburgh, in mind when pillorying those responsible for "favoring" foreign talent at the expense of native geniuses like Richard Strauss.

Count von Hülsen-Häesler has given a crushing rejoinder to Herr Kopsch, but it is not at all probable he has succeeded in killing off the anti-American spirit with which artistic Berlin is thoroughly saturated. Berliners simply refuse to take Americans seriously in the realm of art. Although the four American artists now singing here—Messrs. Griswold and Maclennan and the Misses Easton

and Rose—are artists of the first rank and the full equals of any of their German confreres, they are constantly sneered at, in public and in private, as singers who owe their positions to their "royal pull"—that is to say, to the Kaiser's desire to influence international politics by commanding the engagement of numerous American singers at his opera.

A local paper quotes Putnam Griswold, the American baritone, who is leaving Berlin next season for the Metropolitan Opera at New York, as having recently been told by the Kaiser that his Majesty considers the interchange of artists between Germany and America as having quite as much sentimental influence for good German-American relations as "exchange professorships."

It must be remembered that Nevin's "Poia" was withdrawn from the Berlin Royal Opera stage and we might have considered this a bit of German Chauvinism had the "Twilight" incident not happened at our own Metropolitan Opera House. now seems as if it was favoritism on the part of the Berlin management to have accepted and staged 'Poia"; that is the way it looks. Much as we may find in the versatility of differences regarding Richard Strauss' operas, vet it would mean the climax of absurdity to attempt to compare our American compositions to his works. Besides, Strauss is a German born, composing German operas. All the great Italian opera composers were Italian natives: there was not a Scotchman, Hungarian or Irishman among them. There was no Russian, no Finn and no Japanese among the composers of German opera. In France the composers have been Frenchmen, except Lulli and Meverbeer, but in these instances the countries were controlled by France, Germany having been held by Napoleon when Meverbeer was born-at least about that time-and, by the way, Meyerbeer was no Teuton at all; he was a thoroughbred lew, descendant of a prominent lewish family that was in constant touch with Paris and that traced back to the Jewry before the Dark Ages. Composers of operas known as successful wrote them as national composers, being born of the nation. Many such composers did not succeed, particularly when young, like Nevin, but usually they did not attempt to produce their works first outside of their native country, and when they did usually fared as "Poia" and the "Girl of the Golden West" and others did.

The American composer of grand opera is not, as a musician, sufficiently profound for such a potential musical operation as these dramatic works in music call for. Besides this they are not American in music because there is no such thing as American music, and why dwell on this apparent and convincing phenomenon? Our best music written by our best men is German, a little of it is French, none of it is American, because there is none. Who would care, anyway, to hear academic attempts at German and French opera by an American in America? The composer must first do something on a smaller scale, make headway gradually, even if he is an inchoate Bellini, Verdi, Gounod or Bizet. The foreigner living in America cannot compose American opera, particularly if the American does not do it first, as an evidence of the existence of American

Gould-Taft.

The new street now being cut from the boulevard through the old carriage barns back of the Hotel Scribe to the Rue Caumartin will open up a congested district near the Opera and will be called Rue Edward VII. In this new avenue a hotel with theater is to be erected by Frank Gould and one of President Taft's brothers, and the theater will be constructed on a plan that will enable its owners to give opera if desirable. The work of demolition of the district has been in progress for some time, but it is not perceptible to the boulevard throng.

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A "Concert Spirituel" is announced at the Eglise de la Sorbonne on April 15, to be given by the chan-

teurs de Saint-Gervais. The poem, "La Passion," of Leconte de Lisle, will be the subject, to be treated by M. Mounet-Sully, works by Palestrina, Vittoria, Carissimi, Bach, Handel and Haydn also being on the program. The chorus and orchestra are to be handled by Leon Saint-Requier.

Oscar Strauss recently met Richard Strauss and exclaimed: "And so you also now are composing in three-quarter time."

M. Delma-Heide, The Musical Courier correspondent stationed at Paris, now on a visit to America, is expected back at his post here about May 1.

Ignatz Paderewski is spending a vacation at Monte Carlo.

Harold Bauer, the eminent piano virtuoso, is on the Continent, where he is playing in various countries about one hundred concerts and recitals this season.

Any one desiring to secure bel canto iessons can get them over here at the Lamperti-Valda School of Singing. There were six new applicants this week.

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D'Annunzio and Debussy's collaborative work called "The Martyrdom of San Sebastian" is to have the first ten representations at the Chatelet, beginning May 10.

Weingartner Beethoven Festival.

Paris, April 9, 1911.

The program of the Weingartner Beethoven Festival to take place under the management of G. Astruc & Cie, at the Theatre du Chatelet, on May 2, 5, 8, and 10, was announced yesterday. The choruses are of the Concert-Colonne Association and the new Society for the Development of Choral Music, and will number a total of about 1,000 voices.

Tuesday, May 2, at 9 p. m. Beethoven's first symphony, second, and "Eroica." We all know—that is, we who read this paper—that the "Eroica" is the third symphony, and those on the outer flanks who did not know this, know it now.

On the second day, May 5, Friday, at 9 p. m. Beethoven's fourth symphony and the E flat (Kaiser) concerto, to be played by Emil Sauer. We who read this know that the E flat is the piano concerto, the fifth, and that Emil Sauer is one of the famous pianists. Those of us who did not know can now commit this little detail to memory. After this number the C minor symphony comes for a hearing. We all know what the C minor symphony is. It is pushed hard by one Johannes Brahms' C minor

On Monday it is, May 8, that the third concert takes place, 9 p. m., when the Pastoral symphony—the sixth—will be heard, and between it and the seventh symphony Georges Enesco, Roumanian-Parisian fine fiddler and musician, will play the violin concerto.

The following Wednesday, again at p. m. 9, the symphony in F, the eighth, will be produced, and the ninth symphony, with Lucienne Bréval as soloist, closes the cycle. Such is the Parisian Beethoven scheme and with rehearsals, because Weingartner is coming ahead of time to supervise these essential operations.

Strauss and Tschaikowsky.

Last week Worms refused to warm up on the hearing of the "Rosenkavalier," and Halle on the Saale, famous old German university city, although provided with the Dresden cast of that opera, also turned a deaf ear to the "Rosenkavalier."

At Frankfurt-on-the-Main, on Sunday last, under the direction of a famous conductor, Tschaikowsky's "Pathetique" symphony drew a very small, discouragingly petite audience, and one of symphony was operatic and not symphonic.

These Germans are incorrigible and so stubborn besides, for they hold on in allegiance to John Seb. Bach and to Haydn, and even strongly and fervently to Mozart, while they cannot be persuaded that Beethoven, Schubert and Brahms and even Richard Wagner should be put aside for Strauss and others playing the modern instrument; there is not even a sign that they relent, notwithstanding their progressive naval program. They are very much in doubt about Strauss and they seem to prefer Schumann and Chopin to their modern piano composers. And nothing, no kind of musical argument seems to convert them; they must know what they are about.

Dress Reform.

A few days ago the Daily Mail printed the following palpably idiotic statement; no; really idiotic:

To the Editor of the Daily Mail:

SIR-I was very glad to see G. H. Clutsam's suggestion that some properly equipped musician should undertake the rewriting of Beethoven's fifth symphony.

As a frequenter of orchestral concerts I have often deplored the comparatively thin tone of an orchestra in a Beethoven symphony, with what is obtained in a modern work by, say, Tschaikowski, Dvorák, or Strauss, and could not help feeling that, were only the same orchestration in evidence in the Beethoven work, how immeasurably grander it would be than the ultra modern stuff which is placed before audiences these days in symphon form.

I have often expressed the opinion that Dr. Strauss, for instance, would be doing a much greater service to art (and incidentally giving a good deal more pleasure to lovers of orchestral music generally) by restoring Beethoven's great symphonies for the modern orchestra than by using his energy on such things as "Domestic" and other "pranks." I am living in hope of hearing a oven symphony rendered with all the resources of a modern orchestra in evidence.

It took two or three days to awaken London to the novelty of the plan, and the serious man stepped to the front with the following:

To the Editor of the Daily Mail:

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SIR-Surely ultra modern musical decadence has reached the zero of depravity when an organist recommends the bringing up to date of the sublime musical monuments of Beethoven.

Why stop there? Why not rescore the whole of the old masters and redress their "pure music undefiled" in all the wild orgy of brazen modernity with its motley medley of meretricious tricks and Present day orchestration has progtrappings? ressed in inverse ratio to its increasing noise and vulgarity. The most glorious heritages of music are still comprised in those works composed by the old masters for small orchestras. They stand, like the abbeys of England, as priceless ments built on the fundamental harmonies of and beauty. Why not modernize Schubert, and bring his songs to the polite drawing room level of popular inanities? And surely the improving process might extend its gracious hand to literature, and bring up to railway bookstall requirements the immortal classics of the English language. If the whole of Strauss were boiled down, how many drops of the divine dew would remain? Would any real musician barter a bar of Beethoven's beauties for all the wild whirlwinds of modern music?

Music Lover. of modern music?

Suppose the municipality of Padua were to engage a capable artist to redress Giotto's men and women in the Giotto Chapel and put modern clothes on them, or imagine a gorgeously colored Ghirlandajo or Fra Bartolomeo redressed into modernly garbed people, otherwise having dress reform applied to the Quatrocenti?

The "Organist" in his letter says that he had "often expressed the opinion that Dr. Strauss would be doing a much greater service to art," etc. (read above). But who cares what the opinion is of an anonymous organist, an organist who does not sign his name to prove the courage of his opinion, even

the Frankfurt critics stated that the music of the if it is worthless? Dr. Strauss would soon tell him his opinion on a suggestion upon altering anything Beethoven wrote-that is modernizing Beethoven. Idiotic proposition, modernizing St. Paul's or West-

Mr. Ernest Schelling is stopping at Oligny, Switzerland, for a week, prior to his resumption of concert activity.

Mr. and Mrs. Otto H. Kahn, of New York, are to be present at Viennà tomorrow to attend the première in that city of the "Rosenkavalier."

. . .

It is rumored that Eduard Zeldenrust, the Dutch pianist, who made a successful appearance in New York some years ago, is dead, having breathed his last at the home of his sister in Holland. No confirmation of the report is at hand.

. . .

Arthur Nikisch leaves Berlin tomorrow to conduct symphony concerts in Russia for a number of weeks. The Nikisch concerts in Russia are all sold out on the very day of the announcement. The whole of classical Russia turns out to greet him. It is the same in Germany, Austria, France, Spain, Italy and England. And the tribute is genuine, for it is based on personal and artistic achievement and merit. The contract for the June "Nibelungen" cycle, under Nikisch here at the Grand Opera, has been signed.

Paderewski's appearance in the Paris recitals is looked for by many who are prepared to book at once. They will take place end of May at Salle

Debussy and D'Annunzio's "San Sebastian" at the Chatelet will require a force of 200 people on

M M M

the stage.

A recital by Mark Hambourg, to take place at the Salle Gaveau, is announced for next week.

. . .

Gottfried Galston, one of the eminent pianists of the hour, is to play tonight at Salle Erard.

. . .

Hammerstein's London Opera House has passed up to the point of story three. It seems now that nothing will interfere with the November opening. The "Tales of Hoffmann" may inaugurate the house. BLUMENBERG.

Paris Note.

A well attended concert took place last night, April 8, at A well attended concert took place last night, April 8, at the Salle des Fetes of the Journal, given by J. de Santesteban, piano, with Yvonne Kapp and M. E. Sizes, of the Opera, and M. Hennebains, flutist, and M. A. Vandoeuvre, cellist. The op. 63 Weber, piano, cello and flute trio, with the "Schaefer's Klage," was played. This trio was at one time very popular in Baltimore and Washington, when Wysham played the flute and subsequently Dr. Contour.

Zimbalist Freed from Military Duty.

By special command of the Czar, Efrem Zimbalist, the Russian violinist, has been freed from all military duty In doing this His Majesty the Czar has broken with all rules and made an exception in Zimbalist's case, because of the services to art which he promises by his activities a solo performer on the violin. The imperial document itself reads as follows:

BY COMMAND OF HIS IMPERIAL MAJESTY THE CZAR:

His Imperial Majesty the Czar, contrary to all existing rules of the War Office, has graciously granted to Efrem Zimbalist exemption from all military services, once and for all, and said Efrem Zimbalist is to be informed forthwith of His Imperial Majesty the Czar's pleasure.

Secretary to His Imperial Majesty the Czar.

St. Petersburg, 1911

It is generally conceded that in these days of complicated rhythms, jarring harmonies, brilliant instrumental color and tumultuous passion the serene and ethereal style of Gluck's "Orfeo" seems cold and sculpturesque.-New York Sun.

Carl Relates Guilmant Anecdotes.

When seen by a representative of the Evening Post regarding the death of Guilmant, Mr. Carl said: "M. Guilmant was a great man, one who will survive the century. He never hesitated to uphold the noblest principles and highest ideals in his wonderful art. His exemplary character was a model for all musicians and students to follow. His personal influence was far-reaching, and his work will live for all time.
"Did he write fluently? Most decidedly so. I was trav-

elling with him one afternoon during his first American tour, en route for Philadelphia. As soon as the train left Jersey City he closed his eyes, then presently drew from his pocket a notebook, and began to write. Frequently he ild close his eyes, as if to take a nap, then would continue writing. Just before we reached the Quaker City he said: 'See, here is an organ piece I have written. It is entirely finished, and is for you.

"He began the study of music at an early age, and was greatly aided by his father, who held the post of organist at the Church of St. Nicholas, in Boulogne, where young Guilmant began his career, as choirmaster. His ambitions were at first discouraged, but after his frequent attempts to hear music, the family became convinced that he was in earnest, and his studies were then seriously begun. For twenty years he studied the art of imprevisation, of which he was the leading exponent. H would often say: 'My father could not do it, and when Lemmens, who taught me, would begin, I would run from the room-and yet he was a great teacher!'

Whenever, at a lesson, we would make the pedals rattle unnecessarily, he would tell us of the marvellous com mand which Lemmens had over the pedal keyboard. No matter how loose or old were the pe dals, he serve a perfect legato, and they would be absolutely noiseno matter at what speed he played.

Guilmant as a professor was strict. He insisted on the smallest details and would not continue until each was thoroughly mastered. No matter what he would explain, he would invariably say: 'Comprenez-vous?' before continuing, so anxious was he that it would be understood

"His pupils learned to love him as a father, for he was the most lovable of men, and thoroughly in sympathy with all we did. In France all musicians speak of him as 'Pere Guilmant,' although he was the youngest of men in ideas. He was seventy-four years young! His wonderful activity and enthusiasm continued until the end. He was constantly at work, and never wasted a moment, even during his summer vacations. When I was visiting him, we would work together, as I have had the honor of editing several of his compositions.

"M. Guilmant was a great exponent of Bach. His love for the Cantor of Leipsic was unbounded. He used to play all the works of Bach each year for the Count de Chambrun in his salon in Paris. He would delight in telling of a priest in search of an organist, who finally found a candidate whom he thought worthy of the position he had to offer. The young man, in turn, felt greatly flattered at the opportunity of trying for the coveted posi-tion, and after much thought decided to play a fugue by Bach for the postlude to the mass, for which he was to play on trial. All went well, and the organist congratulated himself on being able to get through it without a single slip, and thought surely the position was his, the priest appeared and said: 'Young man, what did you just play for the postlude?' 'A fugue by Bach,' was the reply. 'Well, sir,' said the priest, 'I want no more of that, and as long as you are in this church, don't you ever play anything by him again.'

Guilmant was excellent company, and entertained largely. His home in the suburbs was ideal. From the balconies, one could get a bird's-eye view of Paris. His gardens, a year ago, took the first prize of the city of Paris. In the music-room was a large Cavaillé-Coll organ, and each evening he would delight his friends with his wonderful art. Last summer he received the honorary degree of doctor of music from the University of Manchester, England.

"M. Guilmant held the highest admiration for America and Americans, and constantly referred to his three tours here and the ovations tendered him. Organ music in this country received a great stimulus from these visits, and it will be impossible to estimate the full value of them."

Closing Haarlem Philharmonic Musicale.

The Haarlem Philharmonic Society is to give its closing musicale of the season at the Waldorf-Astoria, Thursday morning, April 30. The program will be contributed by Elena Kirmes, soprano (La Scala, Milan); John Barnes Wells, tenor; Leo Schulz, cellist. Harriet Ware and Alexander Rihm are to assist the singers at the piano.

Eugen d'Albert's "Izevl" had a friendly reception in



JANAER ST., 21, BERLIN, W., April I, 1911.

and his wife were heard together for the first time in Berlin at Blüthner Hall Saturday evening. This was also the first appearance of Madame Lhevinne in public in this city. The two artists played a suite in four movements by Arensky with such unity of spirit and remarkable precision of ensemble that they were called upon to give a double encore; one was a waltz and the other the minuet from Bizet's "Arlesienne." Madame Lhevinne proved to be a remarkable pianist; she has an exquisite touch, a clear, pearly technic, and her delivery revealed a very musical as well as warm, sunny nature. The rest of the program was given up to solo work by Lhevinne himself. He opened with Busoni's arrangement of the Bach chaconne; then followed a couple of old num-lers and Mozart's C major sonata, which was beautifully and very artistically performed. In the first half of the pro-



JOSEF LHEVINNE, Who will make another tour of the United States during January. February and March, 1912.

gram the great pianist did not seem to be quite at his best, but in the final numbers he played with wonderful virtu-osity, abandon and brilliance. In the Rubinstein E flat study he made a tremendous impression; this piece, although of little importance as far as musical contents are concerned, is quite romantic in character, and it affords the pianist an opportunity to do some remarkable lefthand arpeggio work; it calls for great endurance and big climaxes, and what Lhevinne performed in this direction was astounding. Dr. Paul Ertel, the critic of the Lokal-Anzeiger, told me that he had not heard that study played like that since the days of Rubinstein himself. It was an unusual pianistic feat and called forth most enthusiastic and prolonged applause. Josef Lhevinne is to make a short tour of the United States next season, during the months January, February and March, under the management of Loudon Charlton. Ever since his enormous success in the States on the occasion of his first tour, the popularity of this distinguished Russian pianist has ever been on the increase in America, and his forthcoming return will unquestionably be one of the principal events in a season

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that promises to be unusually rich in the way of piano playing; for the list of visiting pianists includes, aside from Lhevinne, such old favorites as Vladimir de Pachmann, Rudolph Ganz, Harold Bauer, Myrtle Elvyn, Augusta Cottlow; and, as new to America, William Bachaus and Arthur Schnabel. Arthur Lhattuck, the American, will also be heard.

* * *

Paderewski's symphony was introduced here in Blüthner Hall on Wednesday evening by I_{E} naz Waghalter, with the Blüthner Orchestra. This was its first performance in Germany and it will probably be the last one—at least, in Berlin, for it had a fiasco. Its interminable length—it lasted one hour and twenty minutes-made the paucity of ideas and the lack of originality doubly tiresome. strange that a reproductive artist of such genius and charm and taste should have so little self-criticism and judgment The big, broad concerning his own creative faculties. lines on which the symphony was laid out show Paderewski was aiming high, but it requires inspiration and creative talent of a very high order to make a symof such proportions interesting and of real worth. Waghalter took great pains with the novelty-though it was a case of love's labor lost—and won warm tributes for his virile, musicianly and discriminative conducting.

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Alfred Hoehn, the winner of the Rubinstein Prize, was the soloist of the concert, and he was heard in the Brahms minor and the Tschaikowsky B flat minor concertos. Hoehn is a very poetic and sympathetic artist; his cantabile playing reveals an intensely musical and refined nature. In smaller works in recital he is very satisfying, but for the Tschaikowsky concerto, in which I heard him, he lacked the big, heroic element of grandeur and the power and clearness in the passage work that a pianist must have to give a satisfactory rendition of this work; unless played by a big, commanding artist, the Tschaikowsky concerto seems very threadbare as a whole; the opening is very inspiring, but there is much that is already faded and it needs a pianist of transcendental powers and commanding personality to imbue it with new life. Hoehn, though admirable in many respects, is still far removed from this ideal.

At the ninth symphony concert of the Royal Orchestra Richard Strauss conducted the Beethoven D major sym-phony, his own "Tod und Verklärung" and the Brahms minor symphony, No. 4. The juxtaposition of two last named works was significant and of special in-terest, because it was Richard Strauss who conducted the first public performance of the Brahms symphony at Meiningen over twenty years ago, and it was at about the same time that he wrote his first great symphonic poem, "Tod und Verklärung." Strauss' reading of his own work was monumental and his performance of the Brahms symphony was interesting, although he took terrific tempi. old memories and associations must have had inspiring effect upon him, for it is very rarely that he conducts with such enthusiasm as he displayed in his own composition. The Beethoven symphony, however, which opened the program, was rather indifferently interpreted, or perhaps Strauss was saving himself for the other two works, which interested him more on this occasion, because of the associations mentioned above.

N N N Excerpts from "Parsifal" were given by the so-called Berlin Opernverein in the large hall of the Philharmonie

The Philharmonic Orchestra, Monday evening. local chorus and fairly good soloists participated under the keadership of Eduard Möricke. "Parsifal" is ill adapted to concert performances, and when the choir sings with such a lack of rhythmic precision and with so little "Parsifal" is ill feeling for dynamic effects as was the case here, the effect is anything but gratifying. Among the soloists, Theodore Lattermann, an admirable bass-beritone, gave an excellent account of the part of Gurnemanz. The others did not particularly distinguish themselves.

David Berlino, a fourteen-year-old American pianist, made his debut at the Singakademie on Tuesday evening, scoring an instantaneous success. This boy is a born pianist and his great natural gifts have been well cultivated for the past five years, during which time he has studied with Alberto Jonas. He has a very sympathetic studied with Alberto Jonas. He has a very sympathetic touch, his technic is clear and reliable and he plays with that taste and purity of style which reveal the intensely musical nature. The Chopin A flat ballad and Liszt twelfth rhapsody were really admirably rendered from every point of view. David Berlino is one of the most gifted and promising of all the new-comers that have been heard here this winter. Young Berlino was the re-deeming feature of this concert, which was given by Jacoba Schumm, a Dutch violinist. Whatever prompted this young lady to play in public is beyond my ken. She has not one single quality that justifies her playing violin at all, not to mention public work; for she is wholly lack-ing in the first great requisite for the violinist—a good ear. She did not play one note, either single or double, in tune; in all forms of double stopping her intonation was exeruciating. And Miss Schumm apparently had picked out the most difficult things she could find, for her program contained a Reger sonata for violin alone,



DAVID BERLINO, Fourteen-year-old American pianist, who made a successful debut in Berlin.

everal Wieniawski etudes and Ernst's "Hungarian

. . .

The appearance of Aino Akté as Salome at the Royal Opera aroused considerable interest here. Although her voice no longer has the freshness and the elasticity of youth, her histrionic ability is of a high order, and the superb musical intelligence that she displayed in her delineation of the part compensated for the vocal shortcomings. Salome is a role that will bear a wide diversity of treatment, and any singer-actress who has great originality has a wide scope here, but she must be, above all, an

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actress. Madame Akté's work does not always impress one as being spontaneous; there is a great deal of calculation in it, but it is always interesting and often fascinat-She scored a big success

Mortimer Wilson, the young American composer, was in town for a couple of days last week. Two of his compositions, a trio in G minor and a sonata in D major for violin and piano, were introduced on Saturday afteroon at the American Women's Club at a musicale arranged especially for this purpose by Vernon Spencer, the well known piano pedagogue. The sonata, which I heard in its entirety, is a very interesting work. Mortimer Wilson has individuality, his technical resources are ample and although thoroughly modern in spirit, he happily does not eschew melody; on the contrary, the composition abounds in beautiful lyric moments; the violinist has plenty of opportunity to sing. The scherzo I should consider the ost individual of the four movements. The work was admirably played by Mr. Spencer and Blanche Hubbard, the gifted young English violinist. Of the trio I heard only the finale, which I also found interesting. In this Miss Hubbard and Mr. Spencer had the assistance of Arnim Liebermann, cellist. Mr. Wilson calls his sonata a duo for violin and piano and this appellation is very appropriate.

Fery and Rozsi Weltmann, the Hungarian violinists whose duet playing I have already written, were heard with orchestra in Blüthner Hall, when they had the assistance of the Viennese singer, Olga Deutschland. The members of this orchestra, which is called the Berliner Orchester Vereinigung, are all amateurs who get together once a week and play for their own amusement. was their first appearance in public. Compared with the Philharmonic and the Blüthner Orchestras their playing appeared very deficient and the less said about them the better. The young Hungarian brother and sister, however, are very gifted artists. The girl was heard in Corelli's "Folia" and the boy in the Tschaikowsky conterto; and then the two played together a Hungarian rhapsody for two violins and orchestra by a Budapest composer, Bloch. They played this with a great deal of fire and abandon. Having played together from child-hood, they are in such accord that the impulse of the one



ROZSI AND FERY WELTMANN, WITH THEIR TEACHER, IENO HUBAY.

is always immediately felt by the other, and the result is an ensemble which is quite remarkable. They both manipulated the bow with great freedom and sureness and both are technically well advanced; however, it is the warmth of their cantabile and the fire of their passage are the striking features of their playing Frl. Deutschland has a sweet voice and a sympathetic

Katherine Schuster, of Chicago, has been spending the inter in Berlin chiefly for the purpose of looking into

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the various vocal methods of the leading singing teachers here. She advocates international fellowship of vocal teachers for the advancement of vocal science, as she explained to me the other day, and bemoans the fact that vocal teachers show so little interest in the doings of their confreres. She is quite right in saying that a much larger grasp of things would come through co-operation. . . .

Alexander Siloti, of St. Petersburg, was in town for few days the past week. He was present in Blüthner Hall during the performance of the Paderewski symphony, the score of which he followed with evident interest.

* * * Safonoff has also been in town for a few days. He manifested great interest in the conducting of his young countryman, Gabrilowitsch,

in the Philharmonic Thursday evening. . .

Ossip Gabrilowitsch winning his spurs in Germany as a conductor. He introduced himself successfully to Berlin in this capacity about a month ago, when he conducted a program made up exclusively of Russian compositions. On Thursday evening he appeared again as conductor with the Philharmonic Orchestra in the large hall of gram comprised Liszt's the Philharmonic. His prophony in

Philipp Emanuel Bach, and between these two numbers the Brahms double concerto for violin and cello, played by Carl Klingler and Arthur Williams. Gabrilowitsch remarked ability as an orchestra leader; he seems have that rare gift of putting himself at once thoroughly en rapport with the musicians of the orchestra, with the result that they do their best and play with great zeal. This is a very important factor in the make-up of a con ductor; but the celebrated Russian pianist also has the personality that appeals to the public when wielding the baton, as well as when playing the piano, so here we find in Gabrilowitsch two indispensable requisites of the born conductor. That he is a very fine musician and that he should make himself thoroughly familiar with his scores. is self-understood. His manner of conducting is easy and natural and in no way obtrusive or aggressive; he does not do the windmill act or go into contortions, as novices frequently do; he makes only the necessary beats and ges tures and every one counts. He interpreted the works question with rare insight and a thorough comprehension of their musical missions. The symphony, so-called, by Philipp Emanuel Bach, is really only a short suite in three movements lasting about twelve minutes. It is bright, merry, lively music and is quite Haydn-like in its simplicity. The double concerto was fairly well played by the two cellists, both members of the Klingler Quarte*. The great feature of the evening was the "Faust" phony, of which Gabrilowitsch gave a broad, interesting and impressive reading. The concert was attended by a large and distinguished audience and the young pianistconductor was very warmly received.

Joseph Stransky has brought his series of ten symhony concerts with the Blüthner Orchestra to a successful close. There has been a steady increase in attendance at these concerts; in fact, the gain in this respect is so encouraging that the series will be continued next sea-son. The concerts will be reduced to eight in number, however. The program of the tenth concert brought a symphonic poem entitled "Griselidis," by Richard Mandl.

ADOLF MUHLMANN

BERLIN, KANTSTRASSE 148
arytone at the Metropolitan Opera, gives strictly individual
SINGING LESSONS For twelve years Baryl semants: MME. SCHUMANN-HEINK, GERALDINE FARRAR, DIPPEL, SCOTTI, SAFONOFF

Mandl writes in much the same vein as do many other moderns, revealing a big technical equip culture and a thoroughly up to date harmonic scheme, beautiful and elaborate instrumentation; but the work lacks real inspiration and individuality-the strong personal note that at once rivets the attention. An interesting feature of this concert was the performance of Bach's double concerto for two violins, by Joan Manen and Hugo Heermann. The playing of the Spaniard and the German did not amalgamate very well; yet, although lacking in unity of style, it was nevertheless an interesting Just before the closing numbers of finale, the two artists played an elaborate cadenza by Hellmesberger; the principal themes of all three movements are skillfully interwoven into the cadenza, which to be very effective and thoroughly Bach-like in style. The severe critics will, of course, raise a howl at this innovation; but old Johann Sabastian himself undoubtedly would have found much to praise in it. The program was brought to a close with a splendid performof the "Freischütz" overture. Stransky conductor of great ability and temperament.

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At the Wednesday Philharmonic "Pop" Myrtle Elvyn was the soloist and she was heard, as I am informed, in an admirable rendition of the Liszt E flat concerto and also in a number of soli. As the soloists of these "Pops" are nearly always recruited from among the personnel of the orchestra, outsiders are rarely heard there, and this fact made Miss Elvyn's appearance all the more sig-

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The death of Eduard Reuss, who passed away at Dres den some weeks ago, is sincerely mourned in musical circles throughout Germany. Reuss was a native of New York, but he spent nearly all of his life in Germany. In late seventies he sat at the feet of Franz Liszt in Weimar and during the remainder of his life he was a st zealous Lisztianer. His biography of Liszt found wide recognition and as an interpreter of Liszt's work he was highly esteemed. Reuss was married to Madame Reuss-Belce, the well known Fricka of the Bayreuth Wagner performances.

Jaques Dalcroze announces another performance of rhythmic gymnastic exercises by his class. Aside from



the large number of older and experienced pupils, m ous children, who have been in the Dresden branch of the school for only six months, are also to perform for the purpose of showing what can be done in a half year's

The strong hold over the public that Brahms has acquired was forcibly illustrated last evening when the large

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hall of the Philharmonie was filled to overflowing by usiasts, who listened for two and a half hours to a Brahms program. To be sure the composer was dished up to them in a most palatable manner, for Carl Flesch, Arthur Schnabel and Jean Gerardy had d forces, and the result was trio playing of surprising beauty and wonderful finesse. The three artists gave performance of the B major trio that was grand inspiring in the extreme. The work was admirably played here some months ago by Arnold Rosé and his associates, but the Viennese artists did not play with such abandon and exuberance of spirit as was displayed last night. Flesch, Schnabel and Gerardy are all young men; they are all full of enthusiasm for their art and they all have large reverence for Brahms. So the great trio received an absolutely ideal interpretation. Gerardy and Schnabel were also heard in a very fine reading of the E minor sonata for cello and piano, while Flesch and Schnabel gave a beautiful rendition of the D minor sonata for violin and piano. Their program also contained the C

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Madame Arthur Nikisch's operetta entitled "Meine Tante, deine Tante" is to be brought out in Dresden at the Residenz Theater this evening, April 1. premiere of the novelty and a large number of people from Hamburg, Leipsic and Berlin, where Madame Nikisch is well known and much loved, will attend. Eugene Simpson, our Leipsic correspondent, will be pre and he will send a full account of the premiere to THE

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Commerzienrat Leichner, who presented Berlin with the Richard Wagner statue, the beautiful work of Gustav Eberlein which now graces the Tiergarten, has just celebrated his seventy-fifth birthday. In the worlds of art and literature a great deal of attention has been given to this event and Leichner has been overwhelmed with con-

Athens is to reject Richard Strauss' "Salome," it seems. At least, from that city comes the news that a number of prominent society ladies there have taken steps to prevent the production of the opera by using their influence with the government, and it looks as if they would be successful. The work was to be given in Athens by the personnel of the Theater Khedivial, of Cairo.

Augusta Cottlow recently played with great success at Frankfort. She goes to London to fill engagements in May, but in the meantime she will be heard in various places in Germany. Miss Cottlow is looking forward to her American tour next season with great pleasure. During the two seasons that she has been in Europe she has played with brilliant success in the great music centers and she has also during this time been hard at work perfecting herself, with the result that she has broadened to remarkable degree.

...

An excellent impression was made, as I am informed, hy Julia Hostatter, an American singer, who gave a very successful recital in Bechstein Hall. Her voice, a mezzo, is voluminous, sympathetic in timbre and exceedingly well cultivated. The lady also sings with refined taste and with great warmth of expression. Her singing was received with real enthusiasm

Harold Bauer's second recital given in Bechstein Hall was much better attended than any of his former concerts, and if this great pianist comes to Berlin often enough he will soon be playing to sold-out houses. could not be otherwise with an artist of Bauer's magnificent gift; and equipment. His program this time comprised the Bach D major toccata; Schumann's "Kinderszenen" and toccata; the Chopin F major ballad; Liszt B minor sonata; a Schubert impromptu; "Etude en forme de Valse," by Saint-Saëns and two selections in modern vein, "Evocation" and "El Puerto," by Albeniz. My assistant, who was present, informs me that Bauer played with remarkable breadth and vigor and with imposing grandeur of conception and delivery. His extraordinary grandeur of conception and delivery. This extraordinary control of each individual finger was revealed by his masterful polyphonic playing, in which he produced remarkable legato effects. The "Kinderszenen" was given a beautiful rendition and Schumann's toccata has rarely been heard here in such a clear, forceful exposition. Liszt's B minor sonata also received an authoritative and convincing performance. The artist's success was immen

Another young American pianist, Celene Loveland, made her debut in Scharwenka Hall on Tuesday evening, when she had the assistance of Rose Magnus, vocalist. Miss Loveland began her studies here four years ago with the Mrs. Wilhelm Eylau, and for the past two years she has been under the guidance of Rudolph Ganz. My assistant, who was present, informs me that her playing showed that she is gifted, intellectual and conscientious; her technic is clean-cut and reliable, and she produces a Miss Loveland has prepared rather for a good tone. career of teaching than for solo work; however, she is a performer of good attainments, and two slips of memory were no doubt due to the fact that she was indisposed on the day of her concert. Her program contained works by Mozart, Beethoven, Schumann, Chopin, Scriabine, Rudolph Ganz and Liszt. Rose Magnus gave very sympathetic renditions of two groups of Lieder by Brahms and Liszt. . .

Emil Sauer has just returned to Dresden, after a two onths' concert tour through England, France and Spain that proved to be a veritable march of triumph for the great pianist. Both in London and Paris he aroused immense enthusiasm. Sauer has had an unusually busy and successful season this winter.

ARTHUR M. ABELL.

Ludwig Hess Scores Again.

From Vienna, Berlin, Leipsic and Gratz come the following enthusiastic press notices of Ludwig Hess' singing:

therefore appears superfluous to me to sing a new hymn of praise. His entire mastery was testified to by every slightest detail.—Kamillo Horn, in the Deutsches Volksblatt, Vienna.

(Tenth Philharmonic Concert. Conductor Nikisch. "Glocken-eder," by Max Schillings.) The intensely difficult vocal part de-ands a singer able to render it with the full modicum of highest

elligence necessary. We possess such in Ludwig Hess and it was ounding how he carried out his task. The warm applause meted t to him was thoroughly deserved.—Berliner Tageblatt.

("Matthäus Passion.") Ludwig Hess as the Evangelist stood head and shoulders above the soloists. Only he can sing in such wise. There is no one like him! His is the Evangelist who participates with dramatic ardor in all occurrences, and only relates when active participation is excluded.—Leipziger Neueste Nachrichten, Leipsic.

Ludwig Hess appeared at the Stephanien-Saal day before yester-day, singing himself anew into the hearts of his listeners. We gladly bow to the artistry of this vocalist, who knows so well how to evade all cheap effects and who seeks his chief glory in the ful-fillment of really artistic work. Hess does not allow any of the many difficulties contained in the "Kunstlied" to frighten him, for many difficulties contained in the "Kunstlied" to frighten him, for he owns the weapons necessary to overcome them, namely, a most thorough, careful schooling, great warmth of feeling and fine artistic touch. Armed with these he was able to conquer once again, although a noticeable indisposition veiled his high register. Beethoven, Schubert, Hausegger (who was down with three songs) were all equally well rendered by Hess; so were Hugo Wolf and Ludwig Hess, who presented himself not only as a vocalist, but as a composer as well. Of his own songs we were chiefly interested in "Liebe" and "Klange," two very serious tone pictures. The characteristically uncommon melody floats above chords of dreamy singularity, and the whole breathes forth fascinating charm of sentiment. Hess was his best interpreter, his compositions revealing his very soul. Vocalist and composer have in him attained to the same great height. It was a puzzle to whom to award the palm, for both have a claim on it.—Dr. W. Kienzl, in the Grazer Tageblatt, Graz.

MUSIC IN LOUISVILLE.

LOUISVILLE, Ky., April 6, 1911

Louisville has been enjoying a week of unusual musical offering. The first event was the concert on Monday afternoon by the Russian Symphony Orchestra, Modest Altschuler conductor. The program included compositions Moussorgsky, Rachmaninoff, Tschaikowsky, Rubinstein, Franck, Massenet, and Svendsen. The soloists in cluded Nina Dimitrieff, Frank Ormsby and Corneille Overstreet. Miss Overstreet was heard in Franck's "Variations Symphonic," and her performance surpassed even the high standard she has heretofore maintained. Miss Overstreet has played with the best orchestras at home and abroad and has an international reputation. . . .

On Monday, Tuesday and Wednesday the French Opera On Monday, Tuesday and Wednesday the French Opera Company from New Orleans appeared in the Masonic Theater in "Manon," "Herodiade," "Huguenots" and "Thais." The soloists were Madame Fontaine, Caillol, Montano, Moore, Huberty, and Mesdames Rolland, Scalar, Blancard, Donaldson and Cortez. The operas were produced under the direction of Jules Layolle, and every performance was most enjoyable. M. Fontaine, the principal tenor of the company, made a tremendous impression both as Raoul and as des Grieux. Mr. Moore as Herod and Huberty as Phanuel were also of exceptional merit. The enterprise of John J. Garrity, local manager of the Masonic Theater, made it possible for Louisville to hear these operas. . . .

On Tuesday night the Louisville Quintet Club gave its concluding concert for the season at the Woman's Club, playing Schumann's piano quintet and quartets by Mozart and Chopin. The Ouintet Club has made the one notable success here during an otherwise somewhat disastrous musical season, and the city is indebted to the members for their faithful endeavors to present the highest class of chamber music in a most artistic manner. Mrs. Whitney (piano), Charles Letzler (first violin), Alinde Rudolph second violin), Victor Rudolf (viola) and Carl Schmidt (cello), form a fine combination and deserve more than a local recognition. K W D.

Alberto Jonas' Work in Germany.

Alberto Jonás, the celebrated Spanish pianist, has been appearing with immense success in all the principal cities of Germany. Everywhere the appearance of this fascinating virtuoso has been the occasion of unbounded enthusiasm. In Cologne the critics wrote as follows:

The pianist, Alberto Jonás, from Berlin showed, especially in the B flat minor sonata by Chopin, a remarkable technic, fine shadings of touch and an interpretation throughout intellectual. His playing was broad and big and his conception powerful and personal, all of which deserve the tremendous success which was given him.—
Kölnische Volkszeitung of October 31, 1910.

A most interesting acquaintance was Alberto Jonás from Berlin. The artist has considerable knowledge, is a splendid musician and at the piano a captivating personality. One seldom hears the B flat minor sonata of Chopin played so convincingly as he played it.—Kölner Tageblatt of October 31, 1910.

The distinguished piano virtuoso, Alberto Jonás, presented amonjother works a new and very clever and artistic suite of Paul Ertel for which we must be thankful to him. His playing won him a bisuccess.—Die Musik (Cologne Correspondence.)

"There is only one trouble about a Chinese cook," said the man from the West. "What is that?"

"You can never tell whether he is singing at his work or whether he has burned himself and is moaning with pain."-Seattle Post-Intelligencer.



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POSEN TO BRESLAU.

HOTEL GOLDENE GANS, BRESLAU, March 26, 1911.

To The Musical Courier:

There is something disingenuous in the adaptation of a musical paper for exploiting a mass of ethnological or even general information; it savors of presumption and carries with it the air of self-complaisance. But when it becomes the means of identifying it with the special tendency of the paper, which in your case is music, it requires no a In my letter from Posen some time . go, I told hurriedly a story that, no doubt, had some interest for s of your readers, but I did not conclude a number of further incidents attached to it, and then, as if destiny had its formidable hand upon me asking me to continue, I was compelled to accompany my friend on a journey south, and here we are in Breslau after a most dreary trip through the steppes of Posen, coming, as we did, through desolate Lissa and other Polish habitations that indicate the social and political depression of the old nation of the Casimires and Kosciuskos-and what was his name?-oh yes, Pulaski. All we in the United States have in physical outline to show how or that the latter two heroes helped us in our primitive struggle are some fragments of busts or monuments in hidden corners of capital buildings and what remains of Fort Pulaski; near Savannah, I believe. The drift of the old South German—the Ashkenasian

Jew-from the persecutions, passed across the Elbe and entered the basin of the Oder and here, and from here upward, going directly opposite to the tramp of the barbarian a thousand years earlier, the Jew traveled in a northeastern direction (I know of no other northeastern migration of a nation), invaded these bleak river levels to begin life anew. The Vistula (Weichsel), the Warthe, the Elbe, the Oder, these slow and solemn streams, co ing down from the Central Allemanian highlands, sluggishly pass out into the Baltic and North Seas, and alo their courses towns, villages and cities have arisen that live on themselves, except at the mouths, where they get the foreign food that comes from afar to be intermixed into a product, each of its kind.

It was down here that these Bavarians secured their temporary shelter and it was here that Taübchen von der Wasserfahrt wrote songs to the tephilim of her ancestors and among those who were sent for was her cousin from Worms-on-the-Rhing, Faltzi Burgunda, a blonde Jewess, who early in life, when quite young, parried a blow that would have killed most of us. After one of those dreadful, panicky nights, fraught with the fear of a pogrom, the mother of Faltzi, going presumably on an errand to the synagogue befor daybreak, made her way to the Rhine and threw herself into the river. Her body recovered and nothing was said in the gloom of the funeral; she was just one of the many, and under the kalsomine of the old synagogue one may find her name inscribed as one of the martyrs, but I doubt if it could be deciphered after all these years.

Faltzi Burgunda, as the name shows, came from ances tors that must have been derived from the Jews of Troyes or Dijon, and it was from the former town that Rashe or Rasche, the Great, the famous expounder of the Bible, came, and his stone chair still is to be seen in the ancient synagogue at Worms. Those people came down from Burgundy and called themselves Burgunda and then Burgunder. When Faltzi became an orphan and Taübchen von der Wasserfahrt heard of it, she sent for her from Glogau, a town farther down the river, below Breslau, and there the two lived until a good, old age of eighty odd

took them to the heights of Abraham.

The records now are silent, yet there is sufficient left to find in them many such pathetic tales. Naade, the Wolf was another case of northeastern migration, the Wolf family not escaping the persecutions any more than any Name distinctions did not count when the mob others. ran loose; and when the Würtemberg fierceness began to show signs of humor, Naade was induced to leave his humble home and get away also. I remember a refrain sung at that time by the children whenever Naades-and there are many Naades in South Germany-was seen, a kind of folksong or ditty, which was about like this:

NAADE. NAADE.

Der naade liegt im Gaade; Hol mer mal den naade he Der naade muss geprügt w

When freely translated it meant, "Nathan, Nathan, he lieth in the garden; go and get Nathan, he must be punished—that is for being lazy and lying in the garden."

The Damrosch family was also a northeastern migratory one and, as my letter from Posen told you, Walter and some of the other children were born in Posen; they were among the persecuted of Israel and were probably called in Germany the equivalent of the Hebrew Dam-rosch, that is Blutkopf, "Dam" being blood and "Rosch" There was no opportunity at Posen for the family and thus the father, Leopold, and his family came here to Breslau and probably took the same road I took a

few days ago, through old and old-fashioned Lissa, and they may even have stopped over there for a while.

Walter must have been a dear little baby at that time surely could not remember the removal from Posen to Breslau, where a relative was a cantor or chazzan of the "Schul" or Synagogue. They, the Damrosches, were sturdy members of the municipal, little, orthodox "Schul' and like other men of his day, good and true. Leopold Damrosch (Ulef feshulum—which means, blessed be his memory) was a leader of the orthodox in his synagogue. It was particularly dangerous in those days, either in Provinz Posen or in Silesia, of which Breslau is the chief city, to exhibit any heterodoxy, and if the Emancipation, which came many years later in New York, had evinced itself in the slightest degree, Leopold Damrosch might have fared as did Uriel Acosta of Amsterdam, before him. But Damrosch carefully stood by the faith of his ancestors, and among the older generation here the name still carries its old time flavor of honest work and a conscientious desire to emulate the virtues and rear a family of Jewish children who would be a type to which all others could look for those characteristics that have ennobled the old race of Abraham, Isaac and Jacob.

There are many about here like unto them, for Breslau (the seat of a university, drafted from the old University f Frankfort-on-the-Oder, its alma mater of wisdom and indement) is full of them and it is this university that bestowed, honoris causa, the title of Doctor of Music Johannes Brahms on the strength of his "Academic Overas a special reason.

Despite many interesting promenades in Europe, a walk down the Schweidnitzer Strasse and the Ring must be reckoned among the delights of the traveler, especially you should go to the Elizabeth Kirche to see the work of the master, Lucas Cranach, his Luther on one side and the Melanchthon on the other side of the high altar, softened by the color with which the stained glass windows of the church illuminate its great body. How this church, dated 1257, secured these two amazingly impressive pictures of Cranach I could not ascertain, although it w he good to know how he came to work in or for lau, for in the Chapel of St. John the Baptist in the Dome or Cathedral, in the north aisle, is his "Madonna Among The posing of these figures, the high tones of the color, the grouping and the finish of detail in the works of the great German tell a tale of artistic imagery equalled only by the wonders of the Dutch and Italian No matter how viewed, whether from the line of technic or the opposite line of composition, the works of Cranach loom up before us as gems in the art of painting, and woe be to him, if he has an artistic conscience, who visits Breslau and fails to see these masterpieces. There is also the Sand Kirche and the oldest church, St. Aegideus Kirche, and then the Museum with modern pictures. Yet all becomes a matter of everyday contem tion in comparison with the gorgeous works of Lucas Cranach, a giant among the Germans.

Music is cultivated in Breslau through opera, a few local societies, and innumerable visits of the traveling virtuosi, who find this city most grateful as a community of advanced musical thought. Leopold Damrosch, or as he afterward called, Dr. Damrosch, was known a violinist of the first quality and as a musician of fine attainments, and his departure to America was regretted very much by the musical community and by his friends, chiefly those Jews of elegance and culture who are always found in these German cities when any are to be found. Among these Jews of prominence who held on to the rights of the Synagogue and who were and are jealous of their distinguished and, at times, tragic traditions, the Damrosch family was highly esteemed, and it is probably due to the, especially at that time, prevailing prejudice (not by far eliminated, even at this day) that Damrosch folded his tents and stole away to that land where the musician can find a home and an income, whether Jew, Atheist, Gentile or Jap. And that he was justified course cannot now be doubted, for his whole family, continuing their activities in the world of music, succeeded in establishing incomes that must be satisfactory to themselves and their friends. The Jews of New York deliberately came to the aid of the family and made it one of their own even down to the Betty Loeb Endowment, which seems to be carrying out its original purpose in spirit in having at its head, as it should have, the Jewish musician, And thus are the customs of the old city on Damrosch. the banks of the Oder carried over to the new city on the banks, of the Hudson, which, although it cannot boast of any church with a picture by the great Cranach, can, nevertheless, boast of the fact that it gives a liberal support to those, irrespective of race or tribe, who come to it with a willingness to work. Among the 18,000 or 20,000 Jews of Breslau there is no Damrosch now, but among the 800,000 in New York, nearly all steady workers, there are two who have impressed themselves upon the community as men who, like their own, never shirk work or duty.

SEMMY KARPELES.

MUSICAL EVENTS AT FORT WORTH.

FORT WORTH, Tex., April 4, 1911.
The musical faculty of the Polytechnic College gave a omplimentary recital on the night of March 20. various selections were performed in a most capable and artistic manner and the large audience was enthusiastic in its approval. The program follows:

for two violins and piano, Moszkowski, Josef Rosenfeld, Clyde Whitlock, Wilbur MacDonald; turne, Grieg, "Etude Energico," Sinding, George L. Millan; suite for two pianos, Arensky, Mr. and Mrs. George W. Weiler; "Jewel Song" from "Faust," Gounod Pearl Calhoun; nocturne in A flat, Chopin, "Meditation," Tschaikowsky, Guy R. Pitner.

. . .

The last regular meeting of the Harmony Club was devoted to a study of Mozart's opera "The Marriage of Figaro." For the past four years this club has been including a number of operas in the season's course of study and the work has proved most interesting and beneficial. The story is told by the leader of the meeting, and such selections as can be handled by club members are given in the same order in which they occur in the progress of the story, the leader connecting them by the narrative. Mrs. J. D. Mitchell led the meeting Wednesday. An interesting paper on Mozart's life and works was read by Mrs. A. L. Shuman. Mrs. J. F. Lyons played the overture, and delightful vocal selections were given by Mrs. W. Rounds, Mrs. O. C. Jones, Mrs. R. I. Mer-rill, Helen Bowman, Marion Zane-Cetti and Ruby Scar-

The Arion Choral Society, under the direction of Bayard Haddock, is preparing a cantata, "The Bride of Dun-kerron," which will be given early in May.

The sonata recital given by Josef Rosenfeld and Wilbur MacDonald, of the Polytechnic College, on March 24, was an artistic treat. Mr. Rosenfeld is a violinist of exceptional ability and has a fine artistic temperament, while Mr. MacDonald is a pianist of rare excellence. The program included the G minor sontata (Grieg), sonatina (Dvorák), and the E minor concerto (Mendelssohn). Clarence A. Marshall assisted with several vocal numbers

The next event of importance will be the appearance of the Russian Symphony Orchestra for a matinee and evening performance, on April 20, in Byers Opera House. Wear is managing the attraction.

The Fine Arts Department of the Texas Christian University is to present a series of pupils' recitals. The first was given Friday night in the college chapel by piano, vocal and violin pupils of Professors Johnson, Losh and

The Harmony Club will appear in an afternoon musicale on April 18, and the final concert will be given April 26. The cantata "King René's Daughter," by Henry Smart, will be given by the club chorus of forty voices Smart, will be given by the club chorus V. Smart, will be given by the club chorus V. J. F. Lyons.
J. F. L.

Henriette Michelson's Recital.

Henriette Michelson, the gifted pianist, whose home is New York, played again Saturday afternoon of week before last before an uptown audience. Miss Michelson proved once more that she is a performer of technical finish and the highest musical intelligence. The program that she gave at this recital would delight the hearts of all lovers of piano music, and Miss Michelson's playing left no demands unsatisfied. The music for her last afternoon follows:

Sonata, D minor, op. 31, No. 2Be	ethoven
Toccata and fugue, G minor	
Rhapsody, G minor, op. 79, No. 2	Brahms
Intermezzo, A major, op. 118	Brahms
Waltz, A flat major	Chopin
Ballade, F major	Chopin
Waldesrauschen	Liszt
Symphonic variations, F sharp minor	Franck
Percy Goetschius at the second piano.	

University of Arkansas Concerts.

The department of music of the University of Arkansas. Fayetteville, Ark., under the direction of Henry Doughty Tovey, specializes in concerts given by students and visiting artists. Since Mr. Tovey took charge of the department of music the number of programs given at the school reached 235 on March 23. The University Orchestra, De-witt Depue, conductor, is also heard at these concerts, the programs of which vary from light comic opera to clas-sical compositions. A recent recital by Mr. Tovey was devoted to the works of Edward MacDowell.

At Nuremberg, Bavaria, the Opera Orchestra struck for higher salaries and the first performance there of Massenet's "Don Quixote" was endangered.



ARBATTE 55, DENESBURG 32, Moscow, March 4, 1911.

Sergius Kussewitzky's subscription concert took place on March $\it 2$ at the Hall of Nobles, and was one of the most interesting and brilliant of the season. It had on its program two symphonies by Scriabine, who is considered here to be a real musical genius. The concert opened with his second symphony, a work of rare beauty. It was per-It was performed for the first time in Moscow in 1903, at which time the audience did not understand its daring harmonies and rhythms, although it was of fascinating beauty with its

variety of rich orchestral combinations. The whole is based on a philosophical plan, as Musical Courier readers know. Wagner marked out a new path in art with his principles of "Gesammtkunstwerk." Scriabine attempts to go farther; he has in view the construction of an entirely new form of art in music, a synthesis of various elements into one vanic whele. He started to work out this idea in his very first symphony, the one containing the hymn on art and the bis containing the whole above. Then came his third, "Poème Divin," his fourth, 'Extase," and now the fifth, named "Prometheus" or "Poème du feu." These works are to serve chiefly as preludes for the "Mistères" ("Mysteries"), which Scriabine is composing as the finished demonstration of his pet

Scriabine has arrived in his last work, the fifth symphony, at a clear conception of his own style with its new harmony relationships and new scales, which he has worked out by logical musical combinations. The work is neither a unified major nor a minor

the whole being based on a mode in which interval of the fourth offers unusual opporfor tonal exploitation. symphony quires a great number of performers in the orchestra and chorus; the celesta and the piano are included among the Scriabine himself played the piano part. instruments. Specifically, his music is meant to depict the sufferings of a vacillating and struggling soul possessed of great creative

power, which, finally conscious of suc-cessful achievement, experiences the fullest bliss and pours itself out ecstasy. From every standpoint the novelty contains many interesting and was received with exceptional favor, especially as it was done in a perfect way by Sergius Kussewitzky and his men. Of course Kussewitzky possesses the great advantage of being a friend of Scriabine and Scriabine and therefore had the work thoroughly explained to him by the composer himself, and so could reflect its innermost The audience cheered the conductor to the echo for his splendid and marvelous performance. Flowers rained down from the balconies upon the composer and the leader, both of whom were recalled many times, while the ovation lasted for more than half an hour after the concert was over.

In spite of the enthusiasm, all the same there are some persons who did not care for the Scriabine work, and protested against what they call the misuse of the strict symp'son'c forms. Time will show the real value of the

Kussewitzky has organized performances of chamber music and he

many programs of new works, as intends to give he wishes to make the public acquainted with modern music. There was a quartet by a young Russian composer, Alexander Krein, which was exceedingly interest-ing. The compositions of Nikolai Medtner, one of the most gifted Moscow composers, were also performed and liked exceedingly. He has a style of distinct originality. Musically a direct descendant of Bach, and Beethoven, Medtner while evolving, came under Schumann and Brahms, and therefore is a most versatile and cosmopolitan composer. His lieder especially are full of charm and atmosphere, and, strangely enough, reflect very little Russian character.

Medtner gave a piano recital recently, and as he is a remarkable player he performed his own compositions with tremendous effect, and quite delighted his hearers. His fame is bound to become international before long, and I look to see him engaged for an American tour be-fore many seasons have passed. ELLEN VON TIDEBÖHL.

Providence News.

NCE, R. I., April 8, 1911. The soloist of the fifth and last Boston Symphony con-

cert of the season, in Infantry Hall, on April 4, was Carolina White, the rising young soprano of the Philadelphia-Chicago Grand Opera Company. Miss White chose to sing her selections with piano accompaniment. She was

SCRIABINE'S SCALE (AT THE TOP) AND HARMONIES.

warmly received and it would be a pleasure to hear her again. Conductor Fiedler's conducting of the Brahms C minor symphony from memory will long be remembered, for it was marked, as usual, by individuality and excellent taste. The work of the great orchestra was superb as ever. and it is regretted that the season has come to a close.

The performance for the fourth time of Maunder's



"Olivet to Calvary," by the choir of the First Universalist Church on Passion Sunday, at vespers, perhaps all in all the best one given. There were fifty-five in the chorus and the parts were perfectly balanced. Marked improvement since the last time he sang the cantata was shown in Jesse T. Baker's work. There are long and quite often difficult passages the tenor soloist, and Mr. Baker deserves great credit. Miss Ward in the alto part was, as usual, in good voice and gave her accustomed excellent rendition.



NICOLAI MEDTNER

Butler L. Church in the part of Pilate scored a more than usual success. Marguerite Watson, a young local soprano of whom we are proud, was called to fill the place in the quartet left vacant by the recent death of our long revered soloist, Clara Hicks Stone. Miss Watson's voice has a quality very similar to Mrs. Stone's, pure, Miss Watson's round and rich and of a lyric nature, and certainly filled

the vacancy better than could have been hoped for under such short notice and trying conditions. It is needless to say that Mr. Ballou played his part as he always does, and nothing could be added to strengthen his already high reputation as a concert and church organist and accompanist of the very first rank. Mr. Stone directed with his excellent taste and dramatic fervor, and it is to him that a very great amount of credit is tue for these excellent performances of B. A. H. standard works.

Eugene Bernstein's Engagements.

Eugene Bernstein, the pianist has been in demand for recitals and also as ac-companist for celebrated artists. Mr. Bernstein played the accompaniments for Kathleen Parlow in Carnegie Hall March 11; again with Miss Parlow he appeared at the musicale given at the home of Mr. and Mrs. Reginald de Koven March 21; Mr. Bernstein distinguished himself at the piano when Minna Kaufmann gave her song recital in Mendelssohn Hall, Wednesday evening, March 29. April

2 he played with success at the Pleiades Club in the Hotel Brevoort. April 4 he assisted Madame Kaufmann at her song recital in Boston. The Boston critics were highly complimentary in voicing their opinions of Mr. Bernstein's musicianly performances and his unusually artistic accom-paniments in the classical lieder.

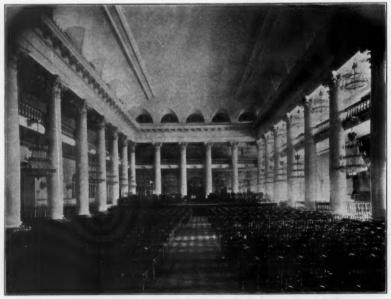
The benefit performance for the members of the Metro-

politan Opera Company was thinly at-tended. New York has never regarded opera singers as objects of charity.-Rochester Post-Express.

Oscar Hammerstein said in an interview: "Six months ago I was a joke in London; now they are beginning to take me seriously." Mr. Hammerstein is mistaken. He was not a joke by any means, but possibly his ways of adver-tising are so different to ours that semed amusing. For that matter they do now, but we will not deny that possibly they may be effective. London Musical News.

Philadelphia ought to feel proud. After importing their operatic enter-tainments from New York for generations, they are all of a sudden in a position to export such entertainments to our Metropolitan. What is more, the performances of the Philadelphia company are acknowledged to be equal in merit to those of the world's leading opera house, and they draw as large and as enthusiastic audiences.—New York Evening Post.

A bust of Busoni is on view at the Women's International Art Club, London.



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AMERICAN TOUR

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New York



VIENDA, VIII, March 21, 1911. Lilli Lehmann recently gave her first concert here this season. Her program had three groups, the first of which consisted of three ballads from a Venetian manuscript of 1740; then six Schumann songs and also six by Schubert, the last one being the "Erlkönig." The artist's dramatic interpretative and musical ability has been spoken of in these columns so often that it seems superfluous to men-However, it is only fair to say that she tion it again. was in excellent voice, received many flowers and was mpelled to give two encores at the end. Kapellmeister Fritz Sindemann played the accompaniments ably and sym-

Jacques Thibaud, the noted French violinist, played the E flat Mozart and D major Beethoven concertos and the Lalo "Spanish Symphony" at his concert in the largest hall here. He was accompanied by the Vienna Konzertverein Orchestra under Gustav Gutheil. Thibaud is one of the few violinists who takes pains to keep his instrument in tune throughout the performance. The tone is always pure and sweet and his readings are broad and sympathetic. Genevieve Dehelly played the Liszt E flat piano concerto with dash and spirit and wonderful dexterity in the light, rapid passages.

The Austrian Women's Club has opened its doors to aid in the co-operation of the foreign music students. The patronesses are: Frau Marianna Hainisch, president of the Austrian Federation of Women's Clubs, Mrs. Andrea Hofer Proudfoot, of Chicago; Mrs. Charles Denby, wife of the American Consul-General; Madames Fina Giampietro, Malvine Brie and Marguerite Melville-Liszniewski. The Executive Committee is: Misses Addie Funk, Solita D. Mason, associate correspondent of The MUSICAL COURIER, and Mrs. Andrea Hofer Proudfoot. short program was given by the American violinist, Bessie Taylor, accompanied by the able pianist, Lina Pleisher, of London. Max Bruch's "Scotch Fantasie," Pleisher, of London. Max Bruch's "Scotch Fantasie, Henri Wieniawski's "Scherzo Tarantelle" and Frank Don nell's "Love Song" comprised the program, the rest of the time being given to the discussion of future plans and social conversation. Heretofore there has been no organization among the music students here, and all of them hail this move as likely to answer a great need.

At Addie Funk's last reception, Godfrey Ludlow, n eighteen year old Australian, received much praise for the three violin numbers he gave. He is in the Meisterschule of the Royal Academy under Professor Sevcik, and already has had great success on a long concert tour in Greece, Turkey and Roumania. He will be heard in England and Ireland this summer, and hopes to tour America after more study.

. . . The harp virtuosa, Maria Theresa Baldini, gave an interesting concert with numbers by Thomas, Hasselman and Tedeschi. This instrument is seldom heard here in solo work and everyone felt it a rare treat to listen to such masterful playing. Mary Dickenson, the English viowho has appeared often in concert here this season, gave selections by Max Bruch, Goldmark, Corelli and Brahms-Joachim. Her earnest, conscientious work and real feeling are apparent in all that she does. Lillie work and Kameke, pianist, played very satisfactory accompaniments.

Joseph Lhevinne's third concert was attended by many Americans, who always enjoy his thorough, musicianly interpretations and beautiful tone. The Mozart C major sonata and the Rubinstein etude and waltz were particularly well rendered. N N N

Engelbert Humperdinck has composed the music to Maeterlinck's "Blue Bird," and it will shortly be heard at the Deutsches Volkstheatre here.

. .

During Director Gregor's audience with the Kaiser, the latter expressed his surprise that Gounod's "Der Arzt wider Willen" had not before been produced here, as it is one of the new operas to be given in a short time. Director

fore overshadowed it.

The two Hofoper singers, Hermine Kittel and Alexander Haydher, will be married on March 22.

. . James A Freedman of St. Louis, is doing his third year's work on the organ with Professor Labour, and in composition under Professor Paul Graener. . . .

Carl Burrian, the fly-by-night tenor, has suddenly turned up in Prague, Bohemia, where he is booked to appear shortly on the stage of the National Theater. Burrian, who did not report in Dresden on returning from America at the end of his leave of absence, has been reported by the Dresden management to that powerful organization, German Stage Society, as having broken his contract, and, in all probability, will not be able to reappear in Germany until he has paid a heavy fine. Practically all the large Germany are affiliated with the and are forbidden by its rules to allow Burrian's reap-



JOHANN STRAUSS IN HEAVEN.

pearance until his affair with Dresden is satisfactorily

Two new Vienna operettas are "The Romantic Woman," at the Strauss Theater, and "The Chaste Susanna," at the Carl Theater. The book of the former is by Karl Lindau and Bela Jenbach, after a play by Ernst Wichert; music by Karl Weinberger.

Alexander L. Block, of New York City, is studying violin in Professor Sevcik's master class at the Royal Academy. M M M

The tenor Jean Nadolowitsch, of the Berlin Comic Opera, has been engaged for the Vienna Royal Opera.

L. D. M.

Later Vienna News.

Buchfeldgasse 6/3, Vienna, VIII, March 14, 1911.

Yvette Guilbert and Lilli Lehmann gave concerts here this week, and although these artists are at an age when was formerly the custom to sit in the chimney corner and darn stockings, their movements and appearance led one to think they are only in their thirties and their art is perhaps more appreciated than ever before. Both received many encores and floral pieces.

. . .

Wilhelm Bachaus, the English pianist, gave a program consisting of selections by Bach, Beethoven, Smetana, Debussy and Liszt. The house was sold out days before, for this artist is very popular, especially with the students here.

. . .

Edward Lankow, the American bass at the Royal Opera, will give a recital tomorrow evening.

* * * Julian Pulikowsky's concert was very interesting. He studied with Joachim and Seveik, and now is a professor in the Russian Royal Academy at Kiew. Besides the Bruch G minor concerto, the program was made up selections by Corelli, Wagner, Zarzycki and Ernst. His warm, sweet tone and artistic handling of each subject brought him great applause from the enthusiastic audience, and he was compelled to give nearly a half dozen encores, although this was his very first appearance in concert in this critical city.

M M M Frau Bahr-Mildenburg made a contract two years ago to appear ten times a season at the Royal Opera. Director Gregor now has made arrangements for her to appear at least twenty times a season and possibly oftener. Besides singing the Wagner roles, for which she is celebrated,

Gregor replied that the popularity of "Faust" had hereto- she will present Amneris in "Aida," Fides in "The Prophet," and several others. . . .

For many years past it has been the custom for the Strauss Memorial Committee to give a concert composed of the Waltz King's works. This year the program consisted of selections by Johann and Joseph Strauss, Lanner, Weber, Schubert, with the modernists Weingartner, Leo Fall and Lehar. The celebrated pianist, Alfred Grün-Leo Fall and Lehar. The celebrated plants, Affred Graffeld, and the Royal Opera singer, Hedwig Francillo Kauffmann, lent their assistance, as well as the actors, Else Wohlgemuth and Frederick Onno, who gave a scenic prologue, "Orpheus on the Beautiful Blue Danube."

It is announced that Max Reinhardt, with a company of five or six hundred persons, will give "King Œdipus," Sophocles, in the large rotunda of the Prater. There will be six performances in May, and as the building seats 8,000 people, the prices throughout the house will be only forty cents per ticket.

. . Vienna is to have a Richard Strauss week, following e example of Munich and Dresden. It will begin next Monday with Franz Steiner's song recital, in which the entire program is of Richard Strauss' songs, with composer himself as accompanist. Then comes "Elektra," in which Bahr-Mildenburg will sing at the Opera, with Strauss as conductor. April 8 is the première of the "Rosenkavalier," and next day Strauss will direct "Sa-"Rosenkavalier, and lome" in the Volksoper.

Director Rainer Simons, of the Volksoper, is superintending the preparation of Weber's "Oberon" and Wagner's "Rienzi" for next season.

John Powell, of Virginia, a Breé and Leschetizky pupil, was the guest of honor at Alice Duke's last week. He is justly celebrated for his intellectual interpretation of Liszt, and one forgets technic, mechanism and pianist, but receives only the pictures this wonderful young artist is able to portray to each listener. He has power, poetry and expression, with a rich, deep, singing tone, and much delicacy of touch.

Maud Anne Lincoln, of Ottawa, Ill., a former pupil of George G. Lewis, of Chicago, is in her second year's work with Madame Melville-Liszniewsky and Professor Les-

At one of Mrs. Botsford's pleasant evenings last week an artistic group assembled, among them being the New York philanthropist folk lieder singer, Mari Hofer; the pianist, John Powell; the painters, Mary Butts Carson and Edward Bradstreet; the artistic photographers Pauline Kruger-Hamilton and Miss Jones; Godfrey Ludlow, violinist, of Sydney, Australia, and his mother; Dr. Aimes. The Leschetizky school was represented by Florence Trumbull, John Heath, Mrs. William R. Luke, Vilma Sharp, Lolita D. Mason; Alice Dukes and Miss Pleisher, of England. Misses Hofer and Sharp sang Russian volksongs and selections from several operas, while John Powell played interestingly. Russian volksongs

Felix von Weingartner has the intention of making his home in Barcelona, Spain, until it comes time for him to enter on his engagement at Hamburg next season. He will devote himself there to work on the composition of the fairy opera "The Kingdom," book by Schönherr. The author, one of the best known dramatists in Europe, will himself prepare the libretto, which augurs well in advance for the success of the opera. In May Weingartner will direct in Paris.

Oskar Nedbal, the well known conductor of the Vienna Tonkünstler Orchestra, has written an operetta, "The Chaste Barbara," book by Bernauer and Jacobson, which met with success at its first production in the Magdeburg City Theater last week, under the composer's personal direction.

Director Gregor, of the Royal Opera, has procured the rights to the first production of Eugen d'Albert's new opera, "Die Verschenkte Frau." Madame Jeritza, at present at the Volksoper, will shortly be taken into the company at the Royal Opera.

M M E Elsie von Catopol, member of the forces of the Ger-an Landestheater in Prague, will leave that house at the end of this season to go to the Dresden Royal Opera.

More than Wagner's own music dramas "Pelléas et élisande" realizes Wagner's ideal of the union of the Mélisande" arts. For that reason, even aside from the difficult and still unfamiliar vocal style, it is perhaps the hardest of still thrammar vocal style, it is pernaps the hardest of all operas to give adequately. Bad taste or careless execution in the staging of "Tristan" or "Parsifal" cannot ruin the effect of a great cast in those works. In "Pelléas et Mélisande" they can.—New York Globe.

HAUSER-SASLAVSKY CONCERT.

surfeit of music, but the splendid audience that assem bled in the gold and white ballroom of the Plaza Hotel Tuesday night of last week enjoyed a chamber music con-

cert of unusual kind. The artists were Isabel Hauser, pianist, and the Saslavsky String Quartet-Alexander Saslavsky, first violin; Leonardo Brill, second Weismann, viola, and Henry Paul Kefer, cello.

Miss Hauser's beautiful art has given her a unique position in the musical world of America. Few players of her sex are doing more to uplift music to a noble plane in this country. artists devote much time and thought to chamber concerts they reveal themselves benefactors in a time when there is too much trivial and superfluous music.

The members of the Saslavsky Quartet are leading players in the New York Symphony Orchestra, and, as is well known, Mr. Saslavsky and Mr. Kefer are soloists of wide reputation. Needless to say, then, when the program was with Saint-Saëns' piano quartet that the listeners were in a mood to en-joy a treat. This composition is stamped with the Gallic elegance and here and there melodic themes that make instant appeal. But the work possesses much more than what is merely pleasant and agreeable to the ear. It plainly shows the handiwork of a master, and it may rightfully claim a first place in the literature of chamber written by Frenchman. The performance was Hauser contributed her part to a complete and satisfying rendition. In not passage was the piano too loud, and in this respect the art of the fair per-

former was especially enjoyable.

Miss Hauser and Mr. Saslavsky played Dvorák's sonata for violin and piano, op. 100, and in their performance there was unity, tonal beauty, as well as a fine comprehension of the Bohemian

The concert closed with a perform-nce of the Dvorák piano quintet, op. In this performance there was a glow of temperament and all those qualities which are needed for an artistic ensemble. Once again the native themes of the Bohemian school vibrated and charmed to such a degree that the applause was almost stormy after each movement

Isabel Hauser has made such strides her art during the past few years that she need not hesitate today

with the most celebrated women parison To technical proficiency

New Yorkers sometimes complain that they are having ical and intellectual. When an artist combines the poetical with the intellectual she has encompassed all and nothing remains for her but to keep up the study and practice for the purpose of enlarging her repertory. Miss Hauser re-



ISABEL HAUSER.

to challenge com- ceived some beautiful flowers and after the concert a replayers ception was held for the artists by their host of admirers. she adds un- The ballroom was crowded to overflowing with a public derstanding and imagination and taste that is both poet- evenly divided between members of the social world and

those active in the musical circles of New York and vicin-It was one musical evening that will be recalled with delight after much that happened during 1910-1911 has been forgotten.

MUSIC IN CLEVELAND.

CLEVELAND, Ohio, April 13, 1911.

The Mendelssohn Club left its West Side haunts last hursday night and gave its spring concert in Engineer's fall. The club showed marked improvement in all Hall.

branches of its work and a perfection in ensemble singing that it has never be-fore reached. Condustor Sapp deserves fore reached. to be congratulated for the bright, clear to be congratulated for the bright, clear tone that he has drilled his chorus to produce and for the balancing and blending of the voices that he has ef-fected. The "Sea Drift" by Taylor, The Leprehaun" by Bantock, and "Miss Nancy's Gown" for women's voices deserve particular mention for the excellent manner in which they were ren-David Bispham as soloist made a distinctly favorable impression. His enunciation and articulation were all His that could be desired and his audience was thrilled with the intense dramatic interpretation he gave to his selections.

N N N

Marinus Salomons gave a musical lecture on Humperdinck's opera, "Königskinder," Thursday morning in the Starr Piano Company's recital hall. He will give a lecture on "Tannhäuser" Tuesday evening, April 18.

The Schiller-Goethe Society is laying plans for the unveiling of a statue of Wagner in Edegwater Park. The unveiling will take place early in the fall and a music festival is being prepared. All English and German musical societies will be asked to co-operate.

. . .

Owing to the illness of Caruso a change has been made in the opera fes-tival to be given in the Hippodrome. The operas the management now tends to present are "Königskinder." "Tannhäuser," "Aida" and "Otello."

. . .

Giuseppe Picco, Italian baritone, is to be one of the vocalists at the benefit concert for the Columbus monument Frank Macgibney, of Philadelphia; Irene Armstrong, and Russo and his band will be the other attractions. RNO

Lecomte Sails.

Armando Lecomte, the well known aritone, sailed for London yesterday baritone, sailed (Tuesday), on the Kaiser Wilhelm II. signor Lecomte will fill engagements in London during the spring season and

'coaching" a number of pupils while he will also continue remains in England.

And now for spring festivals.

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SHORT AMERICAN TOUR October, November, December, 1911

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Concertmaster Anton Witek and Madame Witek in Solo and Ensemble Recitals.

As a sequence of their remarkable success in solo and ensemble concerts in Europe, Anton Witek, concertmaster of the Boston Symphony Orchestra, and Madame Witek have started a series of joint recitals in Boston this season which has attracted widespread attention all over the country. That the press only echoes public approval is erewith noted from the comments following their first Boston appearances:

Anton Witek, concertmaster of the Boston Symphony Orchestra and Vita Witek, his wife, pianist of the Berlin Philharmonic Trio, gave a concert last night in Chickering Hall. The program was as follows; Beethoven, sonata, A major ("Kreutzer"), Mr. and Mrs. Witek; Bash-Buelow, Chromatic fantaisie and fugue, Mrs. Witek; Paganini concerto in D, Mr. Witek; Alkan, "Le Festin d'Esope," op. 39; Chopin, etude in C sharp minor, op. 25; Liszt, "A la Campanella," Mrs. Witek. Mrs. Witek.

Mr. Witek gave an admirable exhibition of ense Mr. Witek gave an admirant exhaustion of constants and vintess playing. It is given to few to excel in such works as the "Kreutzer Sonata," which was probably not played in memory of Tolstoi, and Paganini's concerto. Indeed, some may have wondered at Mr. Witek's choice of this concerto, but his fine taste and poetic reading

ragamin's concerto. Indeed, some may have wondered at Mr. Witek's choice of this concerto, but his fine taste and poetic reading freed the music from the reproach of being merely an applause-trap. It is the fashion to sneer at Paganini as a trickster, but those who heard him, and among them were envious violinists, were amazed and thrilled by his emotional manner of playing a melody. He was as great a master of cantilena as of pyrotechnical display!

Mr. Witek's tone was pure and warm. It would have been emotional through sheer tonal beauty had not there been a controlling soul. In the sonata there was an abiding sense of proportion, a delicacy that did not fall into effeminacy, a strength that was manly, but not aggresive. There was also polished phrasing. Above all, intimacy was at once éstablished between the violinist and the audience. The performance of the concerto was brilliant and at the same time eminently musical. There was no suggestion of the deliberate wonder worker, the medicine man with the violin.

The modesty and dignity of Mr. Witek on the stage add to the

general effect of his performance. Enthusiastically applauded by an audience of good size, Mr. Witck played in a charming manner an adagio from a concerto by Hadyn.

Mrs. Witck was at her best in the sonata.—Philip Hale, in the Boston Herald, December 14, 1910.

Mr. Witek, our own "concertmeister" of the Symphony Orchestra made a strong impression when he recently appeared in Symphony Itall in Beethoven's violin concerto. Then as now there was nobility of tone, surety of intonation, wonderful technic, intelligent phrasing and, in short, everything that goes to make an effective violin receital.

madame Witek also proved herself a pianist of fine technic and of reat intelligence. Hers was the perfection of chamber concert playing. The ensemble in the "Kreutzer Sonata" was something to be ghly commended. It must be borne in mind also that this sonata not purely a violin sonata. The piano is co-partner in all of its ories. The work demands almost as great a pianist as a violinist, is certainly a divided consulship.

In this case the two artists justly shared the honors. The last movements were given with such perfect union of the that it became one of the most enjoyable interpretations of r years. The variations especially were elastic, brilliant, well trasted.

After this Madame Witek threw down the gauntlet as soloist in Bülow's arrangement of Bach's chromatic fantaisie and fugue, an excellent test of any pianist, even if it does somewhat un-Bach the old composer. The power of the chromatic introduction, the clearness of the voices in the fugue at once showed an artist of good school. Undoubtedly Madame Witek is to take rank among the most important of our resident pianists.

most important of our resident pianists.

Now followed a more purely violin work than the "Kreutzer," the Paganini concerto in D. Here the artist revelled in technical display. The great difficulties were surmounted with seeming case, and Mr. Witek at once established his rank as a great virtuoso, while the "Kreutzer" had proved him something more. Paganin's concerto must be judged from the firework stand; oint only. After

the great "Kreutzer Sonata" it seemed especially superficial as music, but it served its purpose excellently for showing off all the tricks of virtuosity. Double stopping harmonies, natural, artificial and even double, arco, saltando, everything was there, and everything was executed in a manner little short of marvelous. The audience did not care whether it was great music or not, it was great violin playing and a frenzy of applause followed its close, such a continued enthusiasm that the violinist was obliged to follow it with another selection—a Hadyn adagio, the pure style of which came like a benediction, although not exactly "after prayer."—Boston Advertiser, December 14, 1910.

The opening "Kreutzer Sonata," with its adagio, andante and finale, was a fitting vehicle for Mr. Witek's ultra-artistic style of playing; the adagio flowed lightly from his bow in delicate lines of light, each phrase formed with utmost delicacy.

In the violin concerto Mr. Witek was vastly larger in conception and execution than in the sonata. Some of the exquisite phrasing and delicate tone coloring which we had from him in his one appearance with the Symbtony as a soloist shone here and illuminated it throughout. Here the tendency to underplay was not so apparent and here, too, he spoke with authority. His passage work, while not always brilliant, was still of the finest texture, carefully wrought in every detail, and was the work of the artist's brain and heart.

Mrs. Witek in the chromatic fantaisic and fugue, her first piano number, established herself as a pianist of high intelligence and authoritative expression. Hers is almost a master mind for a woman, and this masculinity of conception also marks her execution. She does not read into the music anything which the composer has not put there, and at times she fails to catch his intrinsic meaning, but she conceives everything in a large way and expresses it broadly. It was a most interesting chamber concert, and was warmly appreciated by the audience.—The Boston Traveler, December 14, 1910.

Last night's playing showed Mr. Witek in his capacity of virtuoso, with the ability to startle and amaze to a greater extent than has any other single appearance that he has made here this season. The performance of one of Bach's unaccompanied sonatas or suites for violin is at best a strenuous experience for performer and audience. The sonata played last night is a favorite tour de force, perhaps because it bristles with difficulties. These were surmounted by Mr. Witek with the utmost facility, and the qualities he has heretofore displayed as a master of technic were effulgent in this performance. This is the second occasion on which Mr. and Mrs. Witek have played as a novelty in Boston a work by Alkan, a man of large output, largely neglected because of its difficulty. The piano is the more prominent of the two instruments in this duo, and it was in this number that Mrs. Witek did her most successful playing.—Boson Herald, March 15, 1911.

After ton Herald, March 15, 1911.

MUSIC IN STOCKHOLM.

Our Music Society celebrated the 100th anniversary of the birth of Franz Liszt by giving his "Christus" the Academy of Music. The work is so well known all over the world that it is only necessary to speak of the performance which was of very high standard. Professor Franz Neruda (a brother of the violinist Wilma Hallé) was given a real ovation for his conducting the Opera Orchestra, and the solo quartet (Mesdames Hogbery and Claussen and Messrs. Malm and Wallgrew, all from the Opera), deserve enthusiastic mention. The house was sold

N N N

Otto Wolf, a tenor from Munich, sang Don José ("Carmen"), at the Opera House on March 4. He was heartily applauded by the audience. Madame Claussen made a fascinating Carmen. Signor Tullio Voghera conducted the opera for the first time and impressed us by his thorough understanding and musical fervor.

"Izeyi," an opera by d'Albert, was given at the gala performance for the Danish royal pair at the Opera, March 5.

Tilli Wall, a young pianist and pupil of Conrad Ansorge, played at the Academy of Music March 6, and revealed the fact that her technic is more developed than her musi-

A subscription performance of much interest, with "Le Mariage de Télémaque" on the program, was that of March & The music by Claude Terasse is harmless and makes no great demands upon the singers. Mrs. Lizell (Penelope), Mrs. Hockman (Télémaque), and Mr. Wall-grew (Odysseus), were the best of them. Mrs. Järnefeldt as Helène and Miss Osborn as Nausicaa were nice to look upon. Mr. Stiebel's Menelaus was a comic presentation of high value. The orchestra was conducted by Bereus. The were pretty, and the decorations by the painter, T. Janson, charming.

The rumor is spread that Maud Allan will visit Stockholm this spring.

. . .

Sigrid Arnoldson, the celebrated Swedish opera singer with a reputation all over the world, was fifty years old this month, having been born March 20, 1861. surely sing many more years and delight large audiences with her sympathetic voice.

nce.

Albert Lindstrof, organist at the Church of St. Jacobus, celebrated his fortieth year of activity th.re with a concert on March 19. The program consisted of a prelude and fuga by Bach, sonata (D major) by Guilmant, and a theme and variations by Neruda, in which the player

showed all his best musical qualities. Miss Case sang ongs by Melartin and Randegger, and Mr. Elfgren an air by Mendelssohn.

A pupil of Ignaz Friedmann, by name Uno Lundelin, was heard in concert March 20. He has a clear technic, plays



AT THE STOCKHOLM OPERA (From Stockholm Thalia.)

without affectation, and his program was well chosen. The audience and the critics expressed pleasure.

. . .

The première of Boris Godounoff, which was to have taken place shortly, must be postponed to next month, owing to the illness of several singers.

Giulia Allan's Concert.

Giulia Allan is another American singer who has won fame in Europe. Miss Allan was a valued member of the Royal Opera in Amsterdam, Holland, where she reigned as a favorite prima donna of coloratura parts. Monday night of last week Miss Allan was heard at her own concert in the gold and white ballroom of the Hotel Plaza, New York. She was assisted by Hugh Allan, baritone,

of the Montreal Opera Company, with Mrs. Lazar Sasover playing the piano accompaniments for both singers.

Miss Allan sang first "Ah, fors e lui" from "La Traviata," and she quickly revealed herself a singer of excellent style with a voice of remarkable brilliancy and flexibility. Moreover, Miss Allan showed an order of intelligence which is often lacking in vocalists of florid arias. One was never in doubt as to the meaning of her role. Miss Allan sang even better the Proch "Variations," to which a flute obligate was played. Her trill was exceptional and her voice seemed at its sweetest and curses in this area. her voice seemed at its sweetest and purest in this amazing test piece of florid singing.

Miss Allan also proved herself a delightful singer of ongs. She sang three—"I Sometimes Wonder," by Amy Woodford-Finden; "Nymphs et Sylvains," by Bemberg, and "Cupid's Crossing," by H. A. Smith. The soprano's English enunciation was charming, and that is commendable in Americans after a sojourn abroad. Too many native singers try to forget their mother tongue when once the European fever has them in power. Miss Allan, how ever, has not forgotten that English is a language which can be sung so as to give real pleasure to listeners.

Hugh Allan sang the prologue from "Pagliacci," and oth his voice and art showed wonderful advancement since he was last heard by the writer a year ago. It is a beautiful, resonant, manly voice and the method is admirable. Mr. Allan sang for his group of songs "J'ai pleure en reve," by Hue; "Winterliebe," by Richard Strauss, and "What's in the Air Today," a capital song by

Miss Allan and Mr. Allan (they are not related) united in singing duets from "Thais" (Massenet) and "Don Pasquale" (Donizetti), and these contrasting styles of music again showed how well these young singers had studied, for it was evident that they understood thoroughly what is exacted in both. Mr. Allan sang with gusto and fluent Italian the amusing "Largo al Factotum" from "The Barber of Seville" (Rossini). Miss Allan then rightly closed the concert herself, singing again with flute obligato the "Mad Scene" from "Lucia" (Donizetti). Here once more the freedom of Miss Allan's vocal utterance and her fine intelligence enabled her to thrill by her brilliant rendition. The prima donna received handsome floral offerings, and after the concert her friends held a reception in honor of the singer.

The concert was given under the patronage of Mrs. Israel G. Howell, Mrs. Derby Crandall, Mrs. Edward C. Fitzgerald, Mrs. Herman Strybing, Mrs. Peter A. Hen-Mrs. Nathan I. Miller, Mrs. Edward Mumford, Mrs. Eugene Porter, Mrs. Harry Joyce, Mrs. Sewering, Mrs. William Rayens, Mrs. Lucius Oppenheim, Mrs. Gilbert Chase, Mrs. George Le Brun, Miss Sobotker, Mrs. William Carr, Mrs. Louis Prahar, Mrs. William Denning, Mrs. James W. Morrissey, Mattie Sheridan and Mrs. Ste-

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Ladies' Musical Club, of Seattle.

Though Seattle by its commercial activity in the past twenty years has reached a place among the foremost cities in the United States, the artistic development of the community has been a potent factor in the city's growth. Seattle is metropolitan, and as each branch of industry has climbed steadily upward, so the arts have established themselves as part of the general growth. Music, in its culture, has played an important part in Seattle's progress, and, by the impetus given, a chain of music accomplishment has been forged that links the entire Northwest. brief retrospective glance at the musical conditions twenty years ago will emphasize the fact that it is not alone cor

mercially that Seattle's fame has spread. On March 2, 1891, the Ladies' Musical Club (the pioneer musical educator of Seattle) was organized. A charembership of twenty women formed the organiza tion that was destined to be the most important musical factor in the Northwest. On March 2, 1911, the Ladies Musical Club celebrated the twentieth anniversary of its organization. The membership for the present season approximates 700, many of the charter members being enthusiastic workers in the ranks of music to-day. During the entire twenty years material progress has marked the passing of each season and administration, and the of achievement demonstrated the prolific field and fruitful soil that the seed of musical enthusiasm had been planted upon. The harvest has been financial independence, a business record of absolute integrity, and a record of artistic enterprise second to no other organization of wo-men in the United States. The club is self-supporting, has no paid officers or employees, and is essentially a Se-attle organization. Its financial affairs are administered entirely by women. An increasing membership list attests the popularity of this club.

Membership is divided into three classes, active, ass ciate and student. The yearly prospectus includes eight monthly concerts, semi-monthly study meetings and four artist recitals. During the past eleven years, when the artist recitals were made a permanent feature of the work, the public has been privileged to attend concerts of the greatest musical value at a purely nominal cost for the

The Ladies' Musical Club is responsible for the first appearance in Scattle of Nordica, Carrefio, the Henschels, Maconda, Zeisler, Cottlow, Gabrilowitsch, De Lussan, Blauvelt, Schumann-Heink, Bispham, Kreisler, Emma Kubelik, Gerardy, Hartmann, Hamlin, Harold Eames. Bauer, Gadski, Sembrich, Jomelli, the New York Symphany Orchestra, and others. The artist series this season includes: Antonio Scotti, Bernice de Pasquali, Tetrazzini, Busoni, Allesandro Bonci and Mischa Elman—a goodly array of artists, and a list that would do credit to any organization in the country. The arists have been most painstaking in the arrangement of their programs, and all have expressed their personal appreciation of the intellectual sympathy of their Seattle audiences

Stimulated by the success of their efforts, much of musical value has been accomplished. A trust fund was created the interest thereon to maintain a scholarship Four scholarships bear the name of the Ladies' Musical Club. The first musical scholarship ever offered in the Northwest was awarded in competition to Maybell Murphy, who elected to study in Chicago with Fannie Bloom-field Zeisler. The scholarship included three years' tuition

for piano instruction from Mrs. Zeisler. In 1906, the Bush Temple Conservatory of Chicago presented the Ladies' Musical Club with a free scholarship in that institution, and his was awarded to Carl Presley, a youthful and very talented pianist. This scholarship has been maintained by the conservatory, and Mr.

Presley, besides having published some very meritorious sitions of his own, has been appointed an assistant teacher in the college which presented the free scholar-

In 1909, another scholarship was offered and the recipient was Julius Friedman, a promising violinist. The successful contestant went abroad to Berlin to study with Anton Witek, the latter having since come to America s the concertmaster of the Boston Symphony Orchestra Mr. Witek reports the boy's progress as satisfactory, and public recital is being arranged for him in New The Ladies' Musical Club will pay all expenses that a public York. for Julius Friedman's instruction for three years.

It is the intention of the club to perpetuate the scholarship, thus providing a musical education to some genius who would oherwise be denied that opportunity. One of the features of the local concerts has been the presentation of local musicians. Nearly every musician of note has appeared on the club programs and received some introduction to the musical element. Many of the name first heard on Seattle programs have won fame and for

In the twenty years of its existence, the aim of the Ladies' Musical Club has remained unchanged. With the advance of prosperity and the wide scope of its influence the organization is making plans for more substantial evidence of its progress. The trust fund is to be the nucleus from which the Ladies' Musical Club will eventually lay the cornerstone of a temple of music, which will be nument to the enterprise, artistic success and united efforts of its members.

Officers for the present season are: Mrs. William Hick man Moore, president; Mrs. Frederick Bentley, vice-president; Mrs. M. A. Gottstein, recording secretary; Mrs. Mitchell Gilliam, corresponding secretary; Mrs. Charles J. Riley, treasurer. Mrs. H. D. Hanford, Mrs. R. W. Emmons, Mrs. J. S. Judah, Mrs. Maurice McMicken, trus

Ups and Downs of the Fiddle.

A few days ago I was in Bronislaw Huberman's rooms chatting over his forthcoming concerts at the Queen's Hall, when he dropped the case containing his priceless To my amazement the wooden box not only fell without a sound, but bounced about the floor like a ball "Ha!" exclaimed the wonderful Russian, noticing my sur prise, "that's a little invention of mine to avoid all risk of damage to my violin. It's quite simple. Just a light damage to my violin. It's quite simple. Just a light double cover which I blow up with air before I go out. It makes the case very little larger, and renders breakage

either by dropping or in the course of travel impossible."

To give me further proof, he threw the case about the room, and it bounded noiselessly and with cheerful re-silience all over the place. Of course a man might blow the cover up too much, and then he'd probably have to shoot it before he could get at the fiddle-London

Ruth Dudley, Pianist.

Ruth Dudley, the Brooklyn pianist, is in demand for nusicales, receptions, club and association recitals. Recently she played at a reception at Glen Ridge, N. J., and at a meeting of the Brooklyn Y. W. C. A. Some of the specialties of her repertory, which are always well received, are allegro from A minor sonata (Schubert), "Canzonetta" (Schütt), "Marche Oriental" (Rubinstein) Tarantella" (Leschetizky), and "Les Spectres" (Schytte) Miss Dudley's playing has a charm which is not altogether a result of her pianistic ability, but also of a winning and pleasing personality, the combination forming an attractive musical feature.

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Mrs. Ratcliffe Caperton's Pupils' Recital.

Mrs. Ratcliffe Caperton, who divides her time between New York and Philadelphia, presented a number of her pupils in recital in Studio Hall, 50 East Thirty-fourth street, New York, Monday afternoon, April 10. The singers who especially distinguished themselves were: Ethel Bruch, soprano; Eleanor Freeman, contralto, and Paul Volkmann, tenor. The program embraced a varied imber of styles and in the renditions the singers proved themselves delightfully at home.

themselves delightfully at home.

Miss Bruch and Miss Sibley sang first the Mendelssohn aria, "I Waited for the Lord," Lovina Smyth sang Leon-cavallo's "Mattinata." Then Mr. Volkmann in a voice beautifully schooled followed with "Als die Alt: Mutter" by Dvorák, "Du bist wie ein Blume" by Liszt, and "Es liegt ein Traum" and "Die Heide" by Von Fielitz. Eleanor Freeman, who possesses a rich voice, sang "Mon Cœur S'ouvre a ta Voix" from "Samson and Delilah," Saint-Saëns, and she showed dramatic powers that were quite unusual. Miss Sibley sang "I Sometimes Wonder" by Amy Wood-

ford Finden and "Think of Me, Dear" by Allitsen. Miss Bruch ended the first part of the program with a Verdi aria and a song by Woodman. In the second part of the program Miss Smyth sang artistically "The Lass With the Delicate Air" by Arne and an old English song. Miss Sibley added an aria by Ponchielli and Miss Bruch sang delightfully again, "An einen Boten" by La Forge, and "Allerseelen" by Strauss. Miss Freeman followed with two songs, "A Little Winding Road" by Ronald and "A Bowl of Roses" by Clark. Mr. Volkmann was next heard in Walther's "Prize Song" from "Die Meistersinger" (Wagner). Miss Bruch closed the recital with the lovely landel aria "Oh Had Lubal's Lyre". Flisie Mayer age. Handel aria, "Oh, Had I Jubal's Lyre." Elsie Maust, accompanist, did admirable work.

Mrs. Caperton is one of the teachers who rank with the best on either side of the Atlantic. She realizes that a voice is a precious gift and in developing voices entrusted to her she follows the principles of training that have developed the greatest artists in the past one hundred years. She is successful, as she deserves to be

Volunteers for Symphony Orchestra Wanted.

The Music School Settlement, located at 51-53-55 East Third street, New York, has issued an invitation for nonprofessional players of orchestral instruments to join the volunteer orchestra connected with the Settlement. Re-hearsals are held at the school in East Third street Tues-day evenings, and it is here that the players are requested to come with their instruments at 7.30 o'clock. All applications should be personally made. The Music Settlement is doing good work. Artists of all denominations are giving concerts over there before enthusiastic East

Side music lovers, the most of them young and ambitious.
The officers are: Mrs. Howard Mansfield, president; Mrs. A. A. Anderson, honorary vice president; Henry P. Davison and Mrs. Frederick Trevor Hill, Otto Kahn, Laura Post and Dorothy Whitney, vice-presidents; Mrs. George L. Nichols, treasurer, and Frances Seaver, secretary. Besides these officers there is a large board of directors, men and women prominent in the artistic and social life of New York.

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"They pass with smoothness and ease from a whispering pianissimo to such a fortissimo as it was scarcely imaginable they could produce, and they impart a moving, melting pathos and a charming delicacy to the sounds."

—Philadelphia North American, Decem-

American, ber 6.

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The Czar, to whose courtesy we owe the sight of Pavlowa and Mordentin, has sent us another of his playthings the Imperial Russian Court Balalaika Orchestra. Imagine a sort of deified mandolin club—as large as the usual concert orchestra, with instruments something like our mandolins, only wonderfully more velvety, mandolins that may be strummed with the free hand almost like a banjo, that fade away to a singing whisper, or flow into a liquid tone like the sound of zithers in crystal halls. As we understand it, the balalaika was originally a peasant's instrument, which Mr. Andreeff, leader of the orchestra, has developed and improved. Some are flat like a guitar, and played with a pick, some are truncated and played with the unaided fingers. The necks of two huge guitar-like instruments as big as bass viols rear up at the back of the orchestra, and on the right in front are what look like two harpsichords. The genii who sit at these instruments are a little mysterious, but they seem able to produce any sound from that of a harp to cymbals.—Collier's Weekly, January 7, 1911. stars, supported by a complete ballet from the Imperial Opera Houses of St. Petersburg and Moscow, under the personal direction of

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MUSICAL COURIER COMPANY (Incorporated under the laws State of New York) MARC A. BLUNKHEERG, President. ALVIN I., SCHMORGER, Sec. AR

S. E. Cor. 39th St. & 5th Ave. Cable address: Pegujar, New York Telephone to all Departments 4298, 4298, 4294 Murray Hill

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, APRIL 19, 1911.

No. 1621

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THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels
and kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.

NOTICE TO ADVERTISERS—Reprints of press notices from other upers will hereafter be accepted for publication in THE MUSICAL DURIER only at the regular advertising rate per inch or line. All the notices must be accompanied by the originals from which they a quoted. Managorial announcements about artists will be accepted by when they are news and must be sent subject to editorial re-

SUBSCRIPTIONS: Including Delivery

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Fig. G. J. St.	Invariably	in advance.	. \$5.0	0
United S	tates, Canada		\$6.00	
Great Britain	£1 5s.	Austria		30kr.
France	31.25 fr.	Italy	*********	31.25 fr.
Germany	25 m.	Russia		12 r.
Entered at the	New York Por	st Office as Se	econd Class	Matter.
Single Copies, F		newsstands at general stands		ated and

Rates of Advertising and Directions

Advertising pages, which have four columns to the page, \$200 gle column inch, a year, reading pages, having three columns to a page, \$400 an inch,

Year.

Reprints, business notices, etc., at \$1 a line. Broken lines counted full lines. Headings counted as two lines per heading.

Pull page advertisements, \$400 per issue.

Column advertisements, \$150 per issue.

Preferred position subject is increased prices.

All remittances for subscriptions or advertising must be made check, draft or money order, payable to THE MUSICAL COURIER means.

ompany.

Advertisements for the current week must be handed in by 2 P. M.

aturday.

All changes in advertisements must reach this office by Friday,

P. M., precoding the issue in which changes are to take effect,

merican News Company, New York. General Distributing Agents.

New England News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year ATTEST ADVERTISING MEDIUM FOR MANUFACTURERS AND ORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. CIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. PARTICULARS APPly to SATURDAY EXTRA DEPARTMENT.

So Paderewski's symphony has failed in Berlin, too! Next!

WERE there as many Spring composers as there are Spring poets, the Winter of our discontent would have no end.

VIENNESE newspapers state that Director Gregor, of the Royal Opera there, "has expressed his intention of paying particular attention to the bal-Hm!

It is rumored that Arturo Toscanini will take the entire Metropolitan Opera House Orchestra on a tour of concerts in the spring of 1912, after the close of the next opera season.

JUST now New York has the spectacle of music critics who discourse learnedly upon sonatas, symphonies, and operas, and vet are not able to agree among themselves on the correct definition of a folksong.

It seems to be the general opinion that Dukas' "Ariane et Barbe-Bleue" improves upon repeated hearings. The truth of the matter is of course that the improvement comes to the listener while the work itself remains the same.

THAT impressive stillness broken only by the sound of anxious breathing, is the spirit of expectancy with which every man, woman and child of our vast nation awaits the decision in the \$10,000 prize opera contest. The suspense of the judges is said to be fearful.

IT is reported that the Berlin representation of the New York Metropolitan Opera House has been given to Manager Norbert Salter. Until now it has been in the hands of Manager Ledner, who represents Caruso in Germany. We publish this as a rumor merely without any warrant as to its reliability, although it can be traced.

SIGNOR BONCI, in consequence of his great success this season with his concert and recital tour. has had so many demands for his services next year in America that he has decided to make another artistic pilgrimage here next season, beginning January, after his grand opera appearances at Buenos Aires, Rome, and in this country.

THERE has been an upset at Cologne, and Otto Lohse has resigned from the direction of the Opera in that city, and accepted a Leipsic post, as reported last week in THE MUSICAL COURIER. The former tenor and now manager of the Bromberg Opera, Fritz Remond, has taken charge of the theater and opera at Cologne, designating a Herr Brecher as conductor of the latter. Local newspaper comments on these changes are not calculated to encourage the new manager.

No great stir was occasioned in local musical circles by the Metropolitan Opera House announcement that the corporation intends to raise the price of orchestra chairs next season from \$5 to \$6. It has not been forgotten here that Maurice Grau used to charge \$7 when he had anything exceptionally good to offer-and nearly everything offered by the Metropolitan these days is exceptionally good, except a few of the singers. By the way, old timers also remember that during the first season at the Metropolitan Opera House, in 1883-1884, the price of a parquet seat was \$7, and that during the seven seasons of German opera the rate dropped

DETAILS of Philadelphia's next opera season are these: "The Philadelphia-Chicago Opera Company will open next season in Philadelphia, instead of Chicago, the opening date being November 3, and will close March 20, during which time forty-two subscription performances will be given-covering a period of four and one-half months. The number

of subscription performances will, therefore, be reduced from fifty-two during the past season to forty-two during the season of 1911-1912.

"While the Philadelphia-Chicago Opera Company is in the West (between November 20 and February 11), the New York Metropolitan Opera Company will play in Philadelphia on Tuesday nights, and, beginning February 12, the Philadelphia-Chicago Opera Company will resume the performances in Philadelphia. During the season there will be produced at least four novelties, and the repertory will be given in French, German, and Italian, with occasional performances in English.

GIULIO GATTI-CASAZZA issues for publication a statement in which he says that practically all of the present musical personnel of the Metropolitan Opera has been engaged for next season, and that Frieda Hempel and Luisa Tetrazzini may make some appearances at the same house. Among the novelties and revivals are to be "Rienzi," Franchet-ti's "Christopher Columbus," Blech's "Versiegelt," Saint-Saëns' "Samson et Delilah," "William Tell,"
"Leroux's "La Reine Fiamette," Moussourgsky's "Boris Godounow," Wolf-Ferrari's "Le Donne Curiose," "Mozart's "Cosi Fan Tutte," Ravel's "L'Heure Espagnole," Goetz's "Taming of the Shrew," and perhaps a new opera, each, by Debussy and Charpentier. The plans also embrace extraordinary attention to the ballet. Lovers of German operas will be gladdened by the news that Johanna Gadski is to sing at the Metropolitan all the season and not merely during its second half, as formerly.

AMERICAN grand opera has won two notable recruits in the persons of Augustus Thomas and Alfred G. Robyn, who are contemplating the conversion of Mr. Thomas' fine play "Arizona" into a modern music drama. The idea is a happy one and should lead to splendid artistic results, for "Arizona" teems with poetry and dramatic intensity and its author is a play mechanic of such rare skill that it will be no hard task for him to extract from his work its most salient features for condensation into the narrower confines of a libretto. Alfred G. Robyn's reputation stands sponsor for his fitness as the orchestral interpreter of "Arizona." He scores with a deft and sensitive hand, has an unlimited flow of melody, and has shown in the choral and descriptive portions of his best comic operas that his creative power extends far beyond merely the ability to please the ear and stir the rhythmic sense. We have a strong premonition that "Arizona," when finished, will come nearest to being the ideal American opera if ever such a thing is to be realized at all.

MUNICH'S Mozart Festival at the Residenz Theater will begin Sunday, July 30, with "Don Giovanni," to be followed, after an interval of eleven days, "The Marriage of Figaro" on August 10. The double bill of "Bastien und Bastienne" and "Titus" will be given once, on August 15, and on the following day "Cosi fan tutte" will be sung. "Don Giovanni" will be repeated on August 26, a single performance of "The Abduction from the Seraglio" will be given on August 29, and a second "Marriage of Figaro" will end the series on September 8. The Wagner Festival at the Prince Regent Theater is scheduled to open with "Tristan and Isolde," July 31, and then the "Ring" cycle is next, August 2, 3, 5, and 7. "Tristan and Isolde's" repetitions are on August 9 and 12. On August 14, "Meistersinger" will be sung for the first of three times. The second "Ring" series embraces "Rheingold," on the 18th, "Walküre" on the 19th, "Siegfried" on the 21st, and "Götterdämmerung" on the 23d. "Tristan and Isolde" comes again August 25 and 30, and 'Meistersinger" on the 28th. The last "Ring" performances are to be on September 1, 2, 4 and 6, with "Meistersinger" bringing the festival to a finish on September 9.



Overheard at "Ariane et Barbe-Bleue":

"Isn't it odd?"

"It made a great hit in Paris."

"Of course it's all symbolism."

"The orchestration is very rich."

"They say one has to hear it more than once."

"Aren't Maeterlinck's women prettily named?"

"Don't your eyes hurt after sitting in the dark so long?"

"He is bolder than Debussy, isn't he?"

"Toscanini is said to be crazy about the score."

"I wonder if Strauss has heard it?"

"Dukas undoubtedly knew what he was doing

"I don't see how the singers keep on the key."

"Does Blue Beard love Ariane?"

"The orchestra comments rather than illustrates."

"I wonder what made them produce it?"

"The themes are there, even if one does not hear them."

"It appeals to the intellect, not to the senses,"

"The plot is purely philosophical."

"Dukas never allows himself to be photographed."

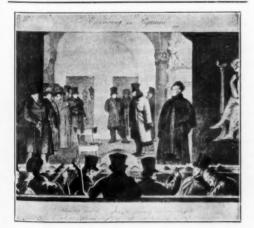
'Did you ever read Maeterlinck's 'Bees'?"

"Isn't Farrar fat?"

"Let's go to the Astor-the beer is good there. . . .

Kathleen Parlow says that the thing which struck her most forcibly about "Ariane et Barbe Bleue" was the enthusiastic and delighted way in which the departing auditors hummed and whistled the melodies after the performance.

. . . One of the German singers of the Metropolitan during a luncheon at the Waldorf-Astoria with



A PAGANINI REHEARSAL IN STUTTGART (1829).

friends, suddenly put his hand to his ear, listened a moment and said: "I can hear the 'Parsifal' rehearsal beginning. I must be off." The others in the party protested. "How in the world could you hear that?" asked one of them; "the opera house is almost a mile away." "Of course it is," was the hastening singer's reply, "but Hertz is conducting."

16

n

. . . Francis Macmillen and Otto Goritz were seen in close confab at the Kaiserhof last Thursday. It is

suspected that the baritone was getting points on the Cincinnati Symphony Orchestra, comes this in how to hold his fiddle when he does the part of the forming letter: Spielmann in "Königskinder."

. . .

Alice Nielsen, who is visiting our town, wishes to know why an impresario hates to be called a manager and a manager loves to be called an im-

. . .

From a valued correspondent: "Have you ever met a good pianist who is willing to play secondo in a duet?" It must be admitted that he is as rare as an Indian with eye-glasses. M M M

Commenting on the Metropolitan Opera's raise of parquet rates, Beau Broadway says in the New



TANNHAUSER TRYING TO BE GOOD

York Morning Telegraph: "Operatic deadheads are very indignant about the boost in the prices of

After Chicago heard Woyrsch's "Dance of Death" last week, I was disappointed because the Lake City's paragraphers failed to write: "We have heard Woyrsch."

DE DE DE

Many modern composers would write sonatas and symphonies if they did not have to make a liv-. . .

Alfred Kreymborg's "Apostrophes," which bears the sub-title of "A Book of Tributes to Masters of Music," is a well-made and feeling little volume, containing many truths framed in beautiful and enthusiastic rhetorical imagery. The author calls Palestrina a "singer of mysticism," Gluck a "mighty spirit, moble, visionary and yet naive," Beethoven's soul "proud, scornful, great and alone in its unworldliness," Mendelssohn, the "poet of sunshine," Schumann "dweller in magic moonlit groves," Tschaikowsky "child of the land of snows and tragedy," Dvorák a "naive, sweet-souled creature bred of Nature's woods and fields," D'Indy's muse a "strange Oriental being, whose great violet eyes, tinged with lights of silver and of gold, exert a dangerous fascination over the beholder," Mac-Dowell a "gentle lyricist," Debussy "a strange hermit, begotten of the musses of Poetry and Song,' Strauss a "giant inspired by gods of infinitude," Chopin "supreme poet over all his brothers." Purcell, Gluck, Mozart, Bach, Haydn, Schubert, Berlioz, Verdi, Franz, Grieg, Liszt, Wagner, Brahms and Bizet also are apostrophized fittingly in the Kreymborg book.

CINCINNATI, Ohio, April 14, 1911.

To Variations:

To show how good a Bible student I am, I want to call your attention to the following facts: In getting up the program notes my editor brought in an article on a motet by Bach, saying it was taken from Psalm clxix. When I read that, I had a suspicion that there were not that number of Psalms. Giving my suspicion to my edi-tor she looked it up in Sir Hubert Parry's book on Bach, and there it was in cold type: "This motet for eight voices was taken from Psalm clxix."

Fortunately I remembered enough of the Bible so that later I discovered the Psalm to be exlix. In this, however. I had the assistance of several members of the office staff, including the telephone operator at the hotel, but perhaps it would be a good thing for the proof readers of musical books to post themselves a bit on the Bible, especially when dealing with Bach and Handel.

Very truly yours,

OSCAR HATCH HAWLEY.

. . .

At one time, His Royal Highness, the Ameer of Afghanistan, wanted a court-pianist and teacher of music for his three hundred wives. The choice fell on Ernest Hutcheson, who declined courteously, but very firmly. "Were you afraid that accepting this position might hurt your pianistic career?" asked an inquisitive friend. "Hurt my career? Well, rather," said Hutcheson. "Why, my head would have been off the very first time I winked at one of them."-Exchange.

In Leyden, Holland, a jokester not long ago advertised: "Sophocles, the celebrated dramatist, will read one of his own plays at the University. Many requests for tickets were sent in earnest to



WHERE THE ATMOSPHERE COMES FROM me, I am a stranger in town; could you tell me where there is no concert tonight?" (From Jugerd.)

the perpetrator of the jest. The parallel to that happening is reported by Het Vaderland, a well known Hague newspaper. It appears that a Beethoven cycle had been announced for the second half of April at Hague, and an Amsterdam gentleman, who wished to purchase a ticket for "Fidelio," insisted upon knowing whether or not the composer Beethoven would conduct his opera. The clerk of From Oscar Hatch Hawley, the new manager of the music store to whom the intending purchaser

addressed his question proceeded to treat the matter ironically, but when he saw the innocent and serious face of his customer, realized that the latter had no intention of being humorous. "We are not sure at the present moment that Herr Beethoven will be with us," explained the clerk; "we hope for the best, of course, but he is a very busy man and may be unable to get away." Mr. Amsterdam thereupon promptly picked up his money, pushed away the ticket and said: "Very well. I won't buy this, then, until you have heard definitely from Herr Beethoven and can give me some sort of guarantee."

M N N

I have figured out the death rate among operatic characters and find it to be 91.3.

Caruso was at the circus last week and applauded every clown in pagliacci costume.

. . .

What's this, in the New York Sun: "Lola Montez fell in love with Liszt, who had parted with d'Agoult in 1844, and went with him to Constantinople."

There was a lecture on "Richard Strauss" this week at-the Museum of Natural History!

. . .

A sly dig from Fra Regal's column in the Springfield, Mass,, Republican: "A miniature score of Paderewski's symphony, costing \$2, is to be published soon in Paris. It should have a large sale among amateurs."

"In a new opera produced at Boston there is an Indian song called 'O wi yo ho wi yo ho ho ho we yo a ha e e.' This should have been chosen as the title of the opera."-London Daily Telegraph. Et tu, Britain?

Olga Samaroff's story of her engagement to Leopold Stokovski is told by that lady to a St. Louis reporter as follows:

I don't mind telling you about it, because there is not much to tell. No, I won't give up my concerts, but I will not attempt so many in the future. I have been playing from seventy to eighty a season, and now I will not appear at more than forty. How did we meet? Well, that We met socially in New York City, but we were not in love then. Of course we admired each other professionally, but so far as sentiment was con-cerned, there was none. Mr. Stokovski is the greatest orchestra conductor in the world, and I admired him professionally for a long time. I played with him in Paris two years ago, and this season we appeared together in Cincinnati and Buffalo. I don't know how it all happened, but when we were in Buffalo we agreed not to announce our engagement until Mr. Stokovski completed If you must write a romantic story, say that he fell in love with my hands, and I in love with his eyes. If you want to tell the truth, just say it was a very ordinary courtship and nothing romantic happened. I am perfectly happy, and Mr. Stokovski seems to share We will be married soon.

"What constitutes success?" asks the Troy Times. For one thing, having the papers call you "Madam," if you are a singer and plain "Miss" or "Mrs."

N N N

At the Rafael Joseffy dinner given by the Bohemian Club last Saturday, when a silver service was presented to the veteran pianist, Rubin Goldmark, Charles Steinway and Carl Hauser were the eulogists. "To paraphrase Lessing, Joseffy would have been a great pianist had he been born without hands," spoke Hauser, "but the world never would have found it out."

Ritual Note.—At the Good Friday performance of "Parsifal," most of the auditors were Hebrews.

. .

"Who is more loved in all music than 'Papa' Haydn?" queries the Hamburg Fremdenblatt with statements that Lyon & Healy may make regard-

true German naivété. "'Mama' Wagner," might be the reply of the Bayreuth Blaetter.

The smile that won't come off, belongs, you'll find, To "stars" who have their next fall contracts signed. LEONARD LIEBLING.

THE LYON 2 HEALY SUITS.

Lyon & Healy, of Chicago, are circulating a reprint of an article (in itself a palpable libel which will receive proper attention), said to have been prepared by one of the directors of Lyon & Healy, which appeared in an obscure Chicago trade paper (subscription \$1.00 per year) some time ago. It may be well for the readers of THE MUSICAL COU-RIER, who have received this reprint, to have the facts stated, and in order to make clear the position of THE MUSICAL COURIER EXTRA in this matter, the reprint is herewith reproduced:

\$250,000 DAMAGES.

L AST week a sensation was caused by the announcement that Lyon & Healy had sued the Musical Courier Co. of New York for \$250,000 damages for alleged libelous articles that had appeared in The MUSICAL COURIER EXTRA, a weekly piano trade paper. That such action should have been taken is not a surprise to anyone familiar with the line of attack that the publication referred to has pursued, not only with Lyon & Healy, but with other concerns and persons connected with trade affairs. THE MUSICAL COURIER EXTRA is notorious in the piano trade for editorial comment of the character that aroused Lyon & Healy to seek redress in court after being made the victim of attack in almost every issue for over a year. In the opinion of the trade Lyon & Healy, by filing suit, have taken a position with others in similar circumstances who have found it necessary to adopt that course because it was the only dignified way in which to show the trade that long silence under fire did not mean admission of the charges by the publication in question. Appeal to the courts was their only recourse. Lyon & Healy may or may not be able to prove that they have suffered damages to the extent of a quarter of a million dollars. But that is not the point. They have broken the silence that might have been taken by the trade for assent in connecwith the charges made against them by the Extra, and they have established another precedent for concerns that have been made the objects of similar editorial attack in the

Accompanying this clipping from the obscure trade paper in question, there is a circular devoted to the Lyon & Healy piano, and it may not be out of place to comment a little on this circular, as that will, in a measure, indicate the position of THE MUSICAL COURIER EXTRA as regards the advertising of Lyon & Healy, and it is the criticism of this advertising of Lyon & Healy that has caused Lyon & Healy to bring suits against THE MUSICAL COU-RIER Company.

It must be understood that anyone is privileged to bring a libel suit against any publisher and upon almost any grounds. It remains for Lyon & Healy to disprove the statements that have been made in THE MUSICAL COURIER EXTRA regarding the advertising of Lyon & Healy and also regarding the statements made, by Lyon & Healy as to the Lyon & Healy piano, which they claim is a "hand-made" piano and manufactured entirely by Lyon & Healy in its own factory.

It is and has been the contention of THE MUSI-CAL COURIER EXTRA that Lyon & Healy have not been warranted in the statements made regarding this same Lyon & Healy piano, and Lyon & Healy have never accepted the offer of The Musical COURIER EXTRA to refute the charges that have been made, although the columns of THE MUSICAL COURIER EXTRA have been, and are, open to any

ing the charges that have been directed by THE MUSICAL COURIER EXTRA.

Also, it may be well to state that the papers originally filed by Lyon & Healy in this case were withdrawn for the purpose of correction, and it also may be stated that THE MUSICAL COURIER Company has not as yet filed any reply to the complaint. When THE MUSICAL COURIER Company does make its reply, both the complaint of Lyon & Healy and the answer of THE MUSICAL COURIER Company will be printed in full in THE MUSICAL COURIER EXTRA, so that the full status of the case from both sides may be read by the readers of the publication and also by those interested in questions of this character.

Accompanying this reprint from the obscure Chiago trade paper, there is a circular, which is an effort on the part of Lyon & Healy to describe what they term the "musical tone" of the Lyon & Healy piano, and in that circular are reiterated the very statements that The Musical Courier Extra claim are not true in fact. Statements are made to support the inference in this circular that Lyon & Healy have built pianos for forty-six years, as for instance: "Our experience of forty-six years has shown us the best way to achieve certain results, and every instrument represents in concrete form the ideas which have proved sound in conducting the largest and most successful music business in the world."

THE MUSICAL COURIER EXTRA claims that this is an effort by inference to create the impression that Lyon & Healy have been manufacturing pianos for forty-six years, when, in fact, Lyon & Healy have only been manufacturing pianos for two or three years.

Again, here is another assertion that THE MU-SICAL COURIER EXTRA claims is an effort to carry out this same impression: "The aim in building the Lyon & Healy Piano, from its earliest inception -from the moment it is begun-is musical quality." Again: "The Lyon & Healy Piano retains its freshness of tone. It does not lose, after the first year or two of wear, the singing note which is its charm, for the tang that distinguishes the Lyon & Healy tone in the beginning is not placed there by a clever regulator merely to disappear after a short period leaving only a drum-like resonance."

THE MUSICAL COURIER EXTRA claims that Lyon & Healy cannot truthfully make statements of this kind, from the fact that they have not been manufacturing Lyon & Healy pianos long enough to know whether the tone will be retained in the manner claimed in this circular or not.

Again Lyon & Healy in this circular state: "Our patrons, from 1864 down to the present day, form perfect chain-there are no breaks. Every piano (and we have sold over 100,000 of different makes) has been good value for the money paid for it."

Lyon & Healy have not manufactured pianos from 1864, so THE MUSICAL COURIER EXTRA claims, and the paper in question maintains that it is just such statements as this that Lyon & Healy have utilized not only in this circular but in their advertising, to create the impression that they have been manufacturing pianos for years, when, in fact, the pianos that have borne the Lyon & Healy name and other names that they claim to control were stencil pianos up to within two or three years ago, when Lyon & Healy began the manufacturing of the Lyon & Healy piano. THE MUSICAL COURIER EXTRA has contested these and like representations of Lyon & Healy on ethical grounds, believing that it is for the betterment of the piano trade that such statements should not go forth to the reading public backed by a house of the standing of Lyon & Healy; that Lyon & Healy know that these representations are not true, and they also know that it is an effort on their part to create the impression that the Lyon & Healy piano has been manufactured by Lyon & Healy for years, when, in fact,

up to within a very short time ago, comparatively, the Lyon & Healy pianos were cheap stencil pianos bought from various factories throughout the country, and do not represent in any shape, manner or form the claims that are made by inference by Lyon & Healy as to the quality of these instruments.

It is upon these grounds mainly that Lyon & Healy have brought these suits against The Musical Courier Company, and, as said, it remains for Lyon & Healy to disprove these statements.

It is not the purpose of THE MUSICAL COURIER Company to attempt to try these suits out of court, as it is evident Lyon & Healy are endeavoring to do through the circulation of this reprint from the obscure trade paper in Chicago, and which it is believed was prepared by one of the directors of Lyon & Healy and printed in this Chicago trade paper for the purpose of circulation in this manner. It was obvious that Lyon & Healy would have to provide circulation for statements of this character, as it would be impossible to secure a circulation in the paper that printed it.

Let any one who receives one of these circulars regarding the Lyon & Healy piano, bear in mind that the Lyon & Healy piano has only been manufactured by Lyon & Healy for a very short time, and then read the circular and it will be very evident why it is that Lyon & Healy do not like to have the truth told regarding the history of the Lyon & Healy piano.

It will be a very easy matter for Lyon & Healy to disprove the statements that have been made in The Musical Courier Extra if those statements are not true, and it depends upon the truth or untruth of those statements as to the question of the damages to Lyon & Healy. The fact that Lyon & Healy have seen fit to place their damages at a quarter of a million dollars, indicates the weight that is attached to the statements that have been made in The Musical Courier Extra regarding the Lyon & Healy methods and advertising.

In a letter to the Theater Club, Henry W. Savage, theatrical manager, tells that society: "As a prudent business man I am forced to admit that I would not take the chance (meaning, I suppose, the risk) of producing an opera by an American composer until it had been previously produced on the other side, It must have the made-in-Germany stamp" A few weeks ago such an assertion would have caused an indignant patriotic outburst in musical circles, but at the present moment no agitation is likely to follow the publishment, for every one realizes the justice of Mr. Savage's position. America repudiates its home composers of opera as fast as they appear, and America is right, for they all are beginners and aim at being masters before they ever have been apprentices. "Made in Germany" possibly is a valuable trade mark, but the "Made in Milan" tag seems to have lost some of its potency as the case of "The Girl of the Golden West" proved most eloquently in this country during the recent winter. Mr. Savage had the English rights to that opera, but we notice that he has not made use of them up to the time of our going to press.

EASTWARD soon the resting American musician will wend his way, Coronating in London, Grand Prixing in Paris, Wagnering in Munich, defattening in Marienbad, Expositioning in Rome, and midnight sunning in Scandinavia. Those chromatic sounds now audible over all our land are the deep sighs of contentment emitted by thousands of pianos and other musical instruments as they think of their coming summer of noiseless and locked up leisure.

IF music really is frozen architecture, as the poet claims, then we know several tunes that may as well be put in cold storage. They might be useful as buildings.

THE ANGLO-AMERICAN DUET.

London Musical News prints this endorsement of interest to our readers:

Writing from London a few weeks ago, the editor of the New York Musical Courier took occasion to bear witness to the absence of prejudice in Europe against American artists. "If it were not liberal in the dispensation of its criticism," he remarks pungently, "some of our folks from home would have to walk or remain here. When once an American becomes popular in music in Europe, there are no questions asked as to his nativity, and whether he comes from Bronxville, Baltimore, Battle Creek or Oyster Bay, it does not persuade Europe for or against him. 'Where does he come from?' is a natural question after his or her debut, and then it is prompted by casual interest or curiosity. But the country he is from is not tabooed because he happens to come from that country, or because any one else might be coming thence."

We are glad to read this testimony, because we believe it to be absolutely true. American artists are treated in this country on exactly the same lines as native or Continental artists; if they have ability it is abundantly recognized, and if the measure of their importance is not quite what they thought it, the fact is impressed upon them with gentleness and courtesy. There are cases of American artists who pay us visits so frequently that most people have almost forgotten their real nationality, and would be puzzled to say offhand whether they belong to the Old World or the New. We do not forget, of course, that newspapers on both sides of the Atlantic sometimes gibe at each other's musical opinions, but that, after all, is nothing more than the frankness, not to say sub-acidity, of speech, which is common between relations. It means nothing serious.

It seems peculiar, in view of the foregoing, to come across this paragraph in another issue of Musical News:

It is said that Dr. Richter's successor is likely to be one of the following conductors: Dr. Mueller-Reuter, Professor Buths, of Düsseldorf, or Herr Schaik, of Vienna. No English need apply?

England, then, is in exactly the same boat as America where the employment of native musical talent is concerned. Why should not the English musician come to America? That would be legitimate turn about and insure fair play for those tonal Albions neglected at home.

A BEAUTIFUL MUSICIAN.

We read an article in a daily newspaper a few days ago which set us mightily a-thinking—not that it is remarkable that we should think, but that a daily paper should have the power of moving our mental mass. The article in question was concerned with the art of remaining young and beautiful to an advanced old age.

As this desire to remain young and beautiful is implanted in the hearts of all the ladies of both exes we fell to studying the essay, in order that we might hand down our decisions to the anxious and listening world that is guided solely by the oracles of our editorial staff. Bacon prefaced some of his works briefly thus: "Franciscus Bacon sic cogitavit." We will imitate his brevity by translating and adopting his phrase, We think thus. In the first place we must agree on two axioms, or self-evident truths; otherwise there can be no argument. The first axiom is that every young person is beautiful; the second is, that every good musician is poor. Now, when we say young, we mean young in body. With those unfortunate musicians who get old, very old, in body, and who remain young. very young, in mind we are not concerned. are incurable. There is no fool like an old fool. If it be granted, therefore, that a young musician is beautiful, the question arises: "How can he remain beautiful? How can those luxuriant locks be induced to remain as a perpetual mask over that hideous and mis-shapen skull of ivory? How can that blush of modesty so natural to the young violinist, the innocent pianist, which flits over their maidenly cheeks, like the first glances of the morning sun on the snowy peaks of the Matterhorn, be captured and fixed to those velvet faces in place of the wiry whiskers, scrubbing brushes, moss, thickets, barbed hedge rows, that so soon mar them, turning the peachy skin to thrice-tanned and unpuncturable parchment?

With these thoughts rushing through our minds we studied the newspaper article. It seemed clear, precise, logical. But when we added up the number of hours required for the antelucan inhalations. matutinal ablutions, prandial sacrifices, corybantic facial exercises, physical gymnastics, tonsorial cultivation, psychological pleasantries, pedestrian peregrinations, peripatetic philosophizings, and soporiferous relaxations, we found it was fifteen. Of course we believe a person may devote fifteen hours a day to the employments described above with such dictionarylike and Websterian exactness, and still remain anthropomorphous-whatever that is. But we defy him to be a musician! Even if he was a good musician to begin with, he could not keep it up, for he, being poor, must needs earn his living. Naturally, there are operatic singers who might find time; but we will keep to the subject of musicians. Why, it takes a good musician sixteen hours a day to earn his bread. He has no alternative. How can he devote fifteen hours in exercises to preserve his youth and beauty? It is well known that the number of hours daily required by a composer to earn his living is twenty-three. And then he does not earn it at composition.

This beauty course is impracticable for musicians in general. Though we as a staff are remarkably handsome men, wonderful musicians, and unnecessarily wealthy, yet we refuse to rise before noon or to give up our diurnal three pints of wood alcohol and other mild stimulants just for the mere empty satisfaction of being told, when we are nine-ty-seven, that we do not look a day over sixty-eight. It is not worth the sacrifice.

"Take notice, Sancho," said Don Quixote, "that there are two sorts of beauty; the one of the soul, and the other of the body. That of the soul lies and displays itself in the understanding, in principles of honor and virtue, in handsome behavior, in generosity and good breeding; all which qualities may be found in a person not so accomplished in outward features."

A CONCERT PIECE.

In our wanderings (not mental, but geographical), we have discovered that the entire population of the world can be divided into two classes,—one which attends concerts, and the other which avoids them. As in the case of the minor sub-divisions of mankind into republican and democrat, or conservative and liberal, there is much to be said in favor of poth sides.

The concert lover must leave his library, office, or shop, as the case may be, and eat his dinner in undigesting haste, stiffen himself into ceremonial garments, ride, walk, crowd, and climb to reach the narrow and unyielding seat set apart for him,-and all for what? To hear a number of compositions which have been selected without any regard for his particular taste. If his mood is gay and festive how can he tolerate the wearisome pessimism of Tschaikowsky's "Pathetic" symphony? If he is sad and pensive will not the bustle and splutter of Rossini's "William Tell" overture grate on his nerves? Will not the best music, though magnificently interpreted and performed, fail to rouse him if he is not in the proper frame of mind? And even when the hearer himself is mentally and physically in the pink of perfection and in sympathy with the works on the program, how is he to reconcile himself with the breath of the man behind him who reeks with the aroma of onions, beer, and tobacco, or forget the scented woman beside him who flutters a fan in syncopated rhythm with the conductor's wand? These evils are not the fantasies of an opium eater; they are stern facts. Yet there are thousands in every land who put up with these trials for the sake of the art they love,-God bless them!

The man who stays at home in slippered and unbuttoned ease, choosing at a convenient hour a

favorite author from his library shelf, roaming with the poet, historian, novelist over the world and back again, living in imagination by the ancient Nile, sailing the blue and sunny seas of Sappho and Anacreon, marching with Cæsar's conquering army, or rapt in the less heroic but more tender story of a modern work of fiction, has no cause to envy the more self-sacrificing concert-goer.

And if our reader has the skill to read an orchestral score as he does an ordinary book, what a glorious concert then is his at will! Those ideal orchestras that play in the imagination of the composer and the accomplished score reader are always in The violins are more sweet and mellow than any fashioned in Cremona's workshops; the cellos throb with a tone the like of which never was on land or sea! The golden horns that swell and echo in the woodland haunts of Oberon and his fairy train never fall on human ears. The magisterial brasses do not blare, but solemnly proclaim their message like a cathedral organ. The flutes are message like a cathedral organ. silvery throated nightingales; the oboes, the bucolic reed of Virgil and Ovidius Naso; the clarinets, the passionate voice of chivalry and high romance; the tympani but the pulse and heart beat of the vast

When and where does such an orchestra give public performances? Only in the land of Eldo-

> Over the mountains of the moon, Down the valley of the shadow.

Candor compels us to admit that not all of those who stay away from concerts are the ideal readers we have just described. Would that it were so! But, alas and alack-a-day, it is not. Many of those who avoid concerts are uncultured and uncouth, never reading The Musical Courier and other ennobling masterworks of art and literature. They merit our contempt, and so we send them it. Bah!

Spiritual Singing.

Dr. James H. Hyslop, head of the American Society for Psychical Research, has discovered a medium of the Eusapia Palladino type who produces physical phenomena more wonderful than those attributed to the Italian woman.

Among the phenomena produced by this girl, who is called "Miss Burton" in Dr. Hyslop's report, are many of those common to the professional medium, such as the production of raps, the levitation of heavy tables, playing

a tambourine, ringing bells, and so on.

Added to these were some original manifestations. For instance, whereas the girl is not musical and can neither sing nor whistle while in a normal state, when in the trance condition and in the dark singing and whistling are produced simultaneously; and the mode of the production of this phenomenon has not been explained satisfactorily. Dr. Hyslop says that the whistling is that of an expert vaudeville performer, and that if the young woman could produce such sounds in a normal state she could realize a small fortune from her performances.—

New York Times.

Bonci Returning to Italy.

Alessandro Bonci, the celebrated tenor, has closed his first concert tour of America and is on his way back to Italy. The singer sailed Thursday, April 13, on La Provence of the French line. Many friends were at the steamer to say "Au Revoir." Bonci departed earlier than he intended because he had received a "command" from the King of Italy to sing in Rome in May in connection with the Roman Exposition. Soon after his engagement in Rome, Bonci is to sail for South America, where he is to fill an opera engagement in Buenos Aires, where he is idolized. Bonci is coming back to America next winter for a second concert tour under Haensel & Jones, beginning January 1, 1912.

Clarence Eddy's Engagements.

Clarence Eddy, the distinguished organist, who is making an extraordinary transcontinental tour, has filled these dates of late: Recitals in Leadville, Colo., April 7; Salt Lake City, Utah, April 10; Logan, Utah, April 12, then Lincoln, Neb., Topeka, Kan., Kansas City, Mo., and on East.

MASSENET'S "DON QUICHOTTE" IN GERMANY.

DEREMBERG, April 1, 1011.

A good many years have gone by since the old city of Nuremberg was the center of German art. In modern times the foreigner hears of it principally as the city of toys and the famous gingerbread (Lebkuchen), while the German knows it is the most important manufacturing city in the south of his country. But of late the management of the City Theater, with Hofrat Richard Balder as director, has been enterprising enough to bring the city again into notice in the artistic world. Not content with being the second city to produce the "Rosenkavalier"—two days after Dresden and one day before Munich—Hofrat Balder called the attention of all musical Germany to his theater by producing Massenet's "Don Quichotte" in German. Heretofore this opera has, I believe, been heard only once, in Monte Carlo, and then in Paris, where it now is having great success.

"Don Quichotte" has that primary necessity for a successful opera, a good libretto. The opera is in five short acts, played, in the German version, as three acts, the second and third having each two scenes. The story is very simple, but sympathetically and poetically handled by the librettist, Henri Cain, and well translated by Ernst Huldschinsky. Don Quichotte, in a serenade, protests his love for Dulcinea, in the opera a lady of more than



PAUL BENDER AS DON QUICHOTTE AND GUSTAV LANDAUER AS SANCHO IN THE CLOSING SCENE FROM MASSENET'S "QUICHOTTE."

She appears and ironically promises him to consider his suit if he will bring her back a jeweled necklace which robbers have stolen. He makes a solemn vow to depart at once on his quest. This first perhaps the most effective of all. and dances introduced for color are excellently made, Don Quichotte's serenade—which runs through the whole opera as the principal leit-motif-is a catchy tune, though in reality belonging more to the operetta field, and the closing picture of the splendid knight standing his holy vigil alone in the moonlight before the house of the worthless woman whom he deifies-the music here is some of the finest in the opera-does not fail to stir up the tear glands. The first scene of the second act has long and ineffective monologue for Sancho and then the combat with the windmill, which also fails of effect, especially as Don Quichotte must ride on one of those certain stage horses whose actions can never be foretold. This scene is distinctly weak, and the next one in which the knight is attacked and overcome by the robbers is also not strong. The one good musical number here is Don Quichotte's prayer, accompanied by the organ. Overcome by his piety and honesty, the robbers give him Dulcinea's necklace and ask his blessing. This scene was very theatrical and unreal, especially a good old-fashioned robber chorus which might be out of "Fra Diavolo." With better stage management and lighting Diavolo." With better stage management and lighting than in Nuremberg the closing picture could have been

made more effective. Between the two scenes of this act there is a capital orchestra number representing the fight with the windmill. The first scene of the third act represents the gaiety at Dulcinea's house. Don Quichotte returns with the necklace and is rewarded with a kiss. Inflamed by the kiss, he declares his love. Then comes some very beautiful music, a duet in which Dulcinea confesses her true character and tells the knight that she can never be his wife. Don Quichotte is heartbroken. Dulcinea's guests return and laugh at the forlorn fool, which gives opportunity for perhaps the finest single number of the opera, a monologue in which Sancho defends his master. This is extremely beautiful music. Then comes an orchestral number, a long cello solo on Dulcinea's typical themes, after which the curtain goes up on the last scene, Don Quinchotte, heartbroken and exhausted, alone at night in a wood with Sancho. A beautiful, poetical death scene with exquisite music, reminding one strongly of the wonderful closing scene in Rostand's "Cyrano de Bergerac."

There are really only two parts in the opera, Don Quichotte, bass, and Sancho, baritone. Paul Bender, from the Munich Royal Opera, created the leading role as guest, and I venture to say that it will never be better done on any stage in Germany. A man of huge stature, he possesses a beautiful singing bass, is a fine singer, and a splendid actor. There is absolutely no criticism to be made of his work. He was recalled time and again amid enthusiastic shouts of his name by the audience. Gustav Landauer (of Nuremberg), as Sancho, was a good second. Not particularly noteworthy in the first two acts, he rose to the occasion in the last one, sang the big monologue "Come, My Hero" finely, and played in splendid sympathy with Bender in the closing scene. Alma Saccur as Dulcinea was very good. The part is not a big one and she was generally competent, although there is much more to be gotten out of the duet with Don Quichotte in the third act. The smaller parts were generally well played.

Stage manager Emil Vanderstetten had done well, although numerous minor points can be improved. Don Quichotte's horse, "Rosinante," was altogether too sleek and fiery. His actions distinctly hurt the mise en scene. Conductor Bernhard Tittel had evidently worked hard. The music went on the whole excellently. Two more orchestra rehearsals would have helped a lot. The orchestra cannot honestly be called good. The solo clarinetist had a "yellow" instrument with an abominable tone. The brass was often too enthusiastic. The cello solo in the second entr'acte was not well played. But on the whole the production was excellent, and reflects great credit on the Nuremberg City Theater and its director.

To sum up, a good opera, well made both as to book and music, as was to be expected from two such competent workmen as Henri Cain and Jules Massenet. An opera which, it seems to me, is sure of success on any stage with a good man in the title part.

H. O. Osgood,

Metropolitan Opera Concert Department.

F. C. Coppicus, general secretary of Signor Gatti-Casazza, general manager of the Metropolitan Opera House, as is well known, has been managing the concert engagements of the Metropolitan Opera artists for the past two years. Mr. Coppicus will continue to have charge of this imporaant department for the coming season. Despite his arduous duties as general secretary for the impresario, Mr. Coppicus has built up the concert department to a place where it assumes proportions that are vast. Needless to state that Mr. Coppicus is endowed with those rare qualities which fit him to cope with his dual position. Personally, he has endeared himself to the singers who come in contact with him, and the general musical public also has conceived a hearty appreciation of Mr. Coppicus' work in the musical life of New York.

Gruppe to Play in London.

Paulo Gruppe, the Dutch cellist, who recently completed an American tour, will give two recitals in London in the early part of May, under the management of Daniel Mayer.

"The Girl of the Golden West" proved to be an opera made with skill and pains over the last of a bustling melodrama by David Belasco. The playwright's contribution to the structure was by some odds the most important. Mr. Puccini's music, interesting in many respects, is cheap in melodic invention, without character, devoid of broad emotional climaxes.—New York Sun.

GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE. " La Gioconda," April 12.

Little more remains to be said about the opera season, thich was closed last Saturday night. The performances of the final week were all repetitions and the casts made up of singers who won distinction throughout the winter. The artists who appeared in "La Gioconda" Wednesday Wednesday were Madame Destinn as the Street Singer, Ma dame Homer as Laura, Maria Claessens as the blind mother, Riccardo Martin as Enzo, Amato as Barnaba the by, and Andrea de Segurola as the aristocratic Alvise Toscanini conducted

"Ariane et Barbe-Bleue," April 13.

The fourth performance of Paul Dukas' opera, "Ariane et Barbe-Bleue," served to disclose qualities in the score which made a better impression than at the first and secand hearings of the work. The cast was the same-Miss as Ariane, Rothier as Blue Beard, and Mesdames Wakefield, Maubourg, Sparkes, Van Dyck and Fornaroli as the five other spouses of the cruel man. Toscanini directed the performance.

"Parsifal," April 14 (Matinee).

"Parsifal" was sung on Good Friday afternoon, with Carl Jörn in the title role, Madame Fremstad as Kundry, Amato as Amfortas, Witherspoon as Gurnemanz, William Hinshaw as Titurel, Ottor Goritz as Klingsor, and Mesdames Fornia, Sparkes, Alten, Mattfeld and Wakefield as the soloists in the temptation scene. Mr. Hertz conducted.

"Otello," April 14 (Evening).

The principals in the last production of "Otello" cluded Slezak as the Moor, Madame Rappold as Desde-

INTERVIEW WITH CARUSO.

Caruso sailed yesterday, Tuesday, on the Kaiser Wilhelm II. The great tenor went aboard the steamer Monday night, and just prior to doing so he stated to a representative of The Musical Courier that he is in splendid condition and will return to New York for the next Metro-

All reports regarding his recent illness, Caruso asserts, were exaggerated. It was a case of grippe and his anxiety to be ready to fill his engagements proved somewhat of a strain on him, as he greatly disliked to disappoint the pub-

Caruso, contrary to reports, is not given to supersti-

tion, but is a man of good, clear, common sense.

On his arrival in Europe Caruso will spend a few days in London and then visit Rome, after which he goes to his

Tilly Koenen to Return.

Manager M. H. Hanson announces that the Dutch contralto, Tilly Koenen, will return to this country next seaon. Miss Koenen is a singer who not only won the respect of the professional critics for the excellence of her diction and phrasing and for the musicianly treatment mona, Scotti as Iago, de Segurola as Lodovico and Madame Maubourg as Emilia. Toscanini conducter.

"Haensel and Gretel" and "Pagliacci" (Double Bill), (Matinee).

Little remains to be said about the last day of the opera season at the Metropolitan Opera House. At the Saturday matinee "Haensel and Gretel" and "Pagliacci" were given by the same casts heard in these operas week before last. Those who appeared in the Humperdinck fairy opera were Madame Mattfeld as Haensel, Madame Alten Lillia Snelling as the Sandman, Leonora Sparkes as the Dewman, Otto Goritz as the father, Florence Wickham as the mother and Madame Homer as the Witch. Mr. Hertz conducted the performance. "Pagliacci" fo'llowed with Alma Gluck as Nedda, Carl Jörn as Canio, Amato as Tonio, Albert Reiss as Beppe and Dinh Gilly as Silvio. Mr. Podesto conducted.

"Tosca," April 15 (Evening), Last Performance of

Puccini's "Tosca" was the opera given on the closing night with Miss Farrar as the Roman singer, Riccardo Martin as the painter, Cavaradossi, Scotti as Baron Scarpia, and minor roles filled by Messrs. Rossi, Pini-Corsi, Venturini, Begue, Missiano and Miss Maubourg. Toscanini was the musical director. The farewells to the singers were, as usual, enthusiastic and so it may be stated that the opera season for 1910-1911 ended like many of its predecessors. Only a genius could write something new about "Tosca," with its melodramatic situations and unpleasant Fortunately, the opera is more winning than Sardou's third rate drama

of the compositions which she interpreted, but also the admiration, love and friendship of men and women who heard her, because of the warm and genuinely human note which characterized her work, and on account of her sweet, sympathetic nature and her simple and unaffected ner. Associated with Miss Koenen will be Max Reger's pupil, Paul Aron, who will be heard in a few piano recitals during the winter. Already Miss Koenen has been booked for a Pacific Coast tour by L. F. Behymer, of Los Angeles. Her stay from November to April promises to be a very busy one

Florio Receives Tributes from Pupils.

The following quotation is from a letter received by Elfert Florio from his pupil, Martin Haydon, who is sing ing in light opera in Boston:

ing in light opera in Boston:

Dear Maestro:—I received a letter from Milan from my brother. At last he is going to take my advice and come over to you. He is due to arrive on Monday, April 10, from Genoa. He will go straight to your studio and is only sorry that he has wasted so much time hanging around the fakers, but still better late than never. You will find him very much in earnest and a great student. I have promises from four of our people in the company to come and see you on our arrival in New York in about six weeks. I am of the opinion, after knocking around and studying every method, more or less, that Elfert Florio must be one of the very few men in the world who knows anything of the voice. Of this I am so certain that I am coming to New York to study with him.

Ella E. Markell, another pupil, writes Florio as follows: F.Ha E. Markell, another pupil, writes Florio as follows:

Miss Williamson is to let me know when she will commence her
studies with you. I have also spoken to another singer and we are
to talk the matter over again. I want her to begin with you this
spring. What a pity we cannot start voice culture all over with the
right doctor: I am so encouraged. Tonight for the first time I
applied the correct tones to my Sunday solo. If only I can have
two more years of singing I can give up knowing that I have found
the right instructor. Have not the fear of singing that I used to

Ladies' Night at the Pleiades.

The Pleiades Club of New York turned out en masse in honor of its fair friends on Easter Sunday evening. crowding the parlors of the Brevoort House and well pre pared to give a rousing welcome to the special guests of the evening—Kathleen Parlow, Cara Sapin, Constance Collier and Alice E. Ives. As was befitting the distinguished assemblage, the guests of honor represented in themselves the equally distinguished attainments in their particular walks of life.

Unfortunately, though, and much to the regret of all concerned, Miss Parlow was unable to be present owing to a severe cold, but sent Easter greetings and best wishes, which were at once cordially and reluctantly according to the control of the c cepted, since all were on the qui vive to greet personally the wonderful young violinist who has so quickly captured the entire American public. When the good things so generously provided had been comfortably disposed of, a short intermission followed by way of introduction, and then the excellent musical program was started by the Kahn Trio, an organization of juvenile artists, two sisters and a brother, all alike gifted and most promising. Of

particular interest in this organization, too, is the fact that is composed of a pianist, cornetist and violit ist, and stranger, too, this combination, which at first hand would seem rather musically incongruous, is splendidly balanced and unusually interesting by reason of its fine ensemble. Gordon Kahn, the young violinist of the trio, is a pupil of Florence Austin of the Ovide Musin Virtuoso School of Violin, and displayed to splendid advantage the excellent training given to the pupils of that institution

Cara Sapin sang artistically with the glowing fervor and temperament which only a beautiful contralto voice like hers may express. Hallett Gilberte, the song composer, one of the guests of the evening, was also represented on the program by two compositions played by the Kahn Trio. harles Gilbert Spross furnished excellent accompanie for Madame Sapin's numbers.

Altogether it was an occasion so full of musical and so-cial interest that the guests held an overflow meeting, as it were, at the conclusion of the entertainment, and did not separate until the "wee sma' hours," so loth were all to leave this congenial company of choice spirits,

Providence Arion Club.

The list of soloists to be heard with Madame Nordica at the Providence, R. I., Arion Club's third concert of the season, April 25, has been completed. They are Margaret Keyes, contralto, of New York; Charles Hackett, tenor, of Boston and New York, and Ashley Ropps, bass. New York. Each one has been chosen with special reference as to voice capacity; much needed in such a work as Rossini's "Stabat Mater." The other choral number is Gounod's "Gallia," always a great favorite, and to be sung on this occasion for the only time in several by Madame Nordica, who, it is also expected, will be heard in a group of songs. Miss Keyes will have a solo number as well as a part in "Stabat Mater."

Hansen's Boston Debut.

Regarding Christian Hansen's debut in English grand ocra recently in Boston, the Record of that city had the following to say:

Christian Hansen, who sang the part of Rhadames, was decidedly ne of the features of the evening. His voice is rich, me'low, full f expression and of great range. Hansen must certainly be classed ng the great ter

Paul Doucet, M. Hansen's manager, writes:

Mr. Hansen was heartily applauded throughout the performan More than usual attention was attracted to him by the fact of having been a member of the Boston Grand Opera Company I season, and on account of the legitimate curiosity of the people was applauded his plucky attempt to sing in English, especially whether the same than the same and the same and the same are complete stranger to that tongue. To several curtain calls gave conclusive proof of the hit he made.

Amato for Berlin and Rome.

Pasquale Amato, baritone of the Metropolitan Opera Company, will sail for Europe on May 9. He will go



PASQUALE AMATO AS JACK RANCE IN "THE GIRL OF THE GOLDEN WEST."

direct to Berlin, where he is engaged to appear at the Komische Oper, May 17, 19 and 21, in performances of Verdi's "Un Ballo in Maschera" and "Il Trovatore," His Verdi's "Un Ballo in Maschera" and "Il Trovatore." His other role will be either Baron Scarpia in "Tosca" or Tonio in "I Pagliacci." In June be is to sing in Rome in performances of "The Girl of the College VII. performances of "The Girl of the Golden West" and Fran-chetti's "Cristoforo Colombo," under the direction of Tos-

Soiree Musicale at the National Academy of Musical Art.

Baroness von Graeffe, Founder; Ovide Musin, Musical Director.

Besides the regular Sunday afternoon auditions of students at the National Academy of Musical Art, 49-51 West Seventy-sixth street, New York City, the first of the evening musicales occurred on Monday, April 10. The ground floor of the institution, consisting of a suite of four large rooms, was filled to overflowing by an audience of real lovers of music, artists and amateurs. Several literary lights, two well known artist painters, and a distinguished sculptor were also present, as the purpose of the organizers of this school is to gather together those classes of people who are in sympathy with the undertaking and who will give it appearance to their presence.

who will give it encouragement by their presence.

Baroness McIntosh von Graeffe, in a short address, which prefaced the program, said that her idea in starting this institution was to provide a residential school of music in New York City particularly for young ladies and girls who come from a distance to study music and the languages, and that while receiving the highest standard of instruction and the advantage of artistic surroundings, their parents and friends might feel that they were properly protected. Instruction in the science of music, violin, piano, singing, opera, chamber music and modern languages (proper pronunciation, diction and conversation) will form the principal courses.

The Baroness said that she had succeeded in inducing Ovide Musin to associate his Virtuoso School of Violin with her undertaking and to act as musical director of the institution, and she feels that his world-wide reputation as a violinist, teacher and musician, as well as his connection, for a number of years, as professor in the Royal Conservatory of Liege, Belgium, will be a guarantee of the highest standards being maintained in every department. She, furthermore, stated that Mr. Musin's knowledge and experience eminently fitted him for the post and would enable him to direct the affairs of the conservatory in the proper channels, and also inspire the utmost confidence in the pupils and those interested in their progress. Madame von Graeffe said she felt that the undertaking would appeal to students desirous of engaging in a public musical career as well as to their parents, on account of the fact that the artistic atmosphere which so many seek abroad could be found in New York City, at the National Academy of Musical Art, the only institution of its kind in this country, where, under the guidance of Mr. Musin and other distinguished artists and teachers, pupils may find everything necessary for the advancement of their talents, and a thorough preparation for their future work.

and a thorough preparation for their future work.

The Baroness' remarks were received with applause, after which the program of the day began, which, in detail

was as follows:
Sonata in F major
Carnival, op. 9Schumann Ernest Bayne Manning.
Sonata, A major. Handel Words of the Heart. Radoux-Musin Ovide Musin.
Tasso, symphonic poem for two pianos
Danza
Andante Spinato et Polonaise
Andante Adagio Bach Berceuse Godard Serenade Godard Florence Austin and Ovide Musin.
a saccoura a commercial state of the commercial

Madame Delhaze-Wickes, who, it is stated, will become one of Mr. Musin's collaborators, showed in her solo work, well as in the sonata with Mr. Musin, that she is an artist of high rank imbued with the spirit of the composers and conversant with their traditions. Madame Wickes and Mr. Musin were thoroughly en rapport with the spirit of Beethoven's music and it was refreshing to see and to hear these artists mutually forget themselves in the dominating influence of the music. As to Mr. Musin himself, one can only repeat what has been said time and again, viz: that for bigness and beauty of tone, purity of style, freedom from charlatanism and posing, for ease, charm and elegance in playing, he ranks among the foremost violinists, and no matter whether it be Bach, Beethoven, Mozart, Wieniawski, Vieuxtemps, Saint-Saëns, in solos or in chamber music, or in his own compositions, he holds one spellbound. Of American violinists who have been the rounds of the teachers in Europe, a number of them have returned, saying that it is not necessary to go to Europe to finish, while Mr. Musin is in America, and that it is only necessary to go abroad when he says, "Now you can go there and play in public in order to show that one can be-come an artist in the United States and that we can produce here as good material as the best of European schools,"

Madame Roure's fine voice was listened to with delight and her excellent method, combined with a charming personality, should insure her success in opera and concert, as well as in the field of professor. Mr. Patricolo appeared with one of his pupils in a well rendered duet for two pianos, and Mr. Manning played his solo very artistically. In the duet for two violins, Florence Austin, as usual, played beautifully. Mr. Musin taking the second part. There was a large audience present and the program was heartily enjoyed. At the next musicale on Sunday afternoon, April 23, to which all those interested are cordially welcome, several of Mr. Musin's most talented pupils will be heard.

Mr. Musin, assisted by Madame Wickes and other distinguished musicians, expects to present a program of chamber music at an early date. He has many demands from violinists for instruction on the repertory they will

M. H. HANSON

Begs to announce the return of the brilliant contralto

KOENEN

who will be available November, 1911, to March, 1912

Complete list of artists under the management of Concert Direction M. H. Hanson, 1911-1912, will be announced at the end of April.

use in concert next season, and many teachers who can study with him only during the summer vacation are arranging to take advantage of the summer term at the school.

St. Pascal's Day Nursery Musicale.

A matinee musicale for the benefit of St. Pascal's Day Nursery, 344 East Twenty-second street, New York, will be given in the Lyceum Theater by the Baroness Litta von Elsner, on Tuesday afternoon, April 25, at 3 o'clock. The program will consist of Chansons Mises en Scène by the following pupils of Baroness von Elsner: Hortense Listen, soprano; Eva MacDonald, mezzo; Anna Wheaton, mezzo; Hilda Meyer, mezzo; Muriel Tannehill, mezzo contralto; Daisy Howard, soprano; Rosalie O'Brien, mezzo soprano; William J. Lloyd, baritone, assisted by John McCloskey, tenor, and Aphie James. "The Gypsy Song Girl," a sketch Katherine Minahan, will be one of the features. patronesses are: Dowager Duchess of Newcastle, Princess Pierre de Troubetskoy, Ethel Barrymore, Mary Sullivan, Mrs. Benjamin Guinness, Mrs. R. O. Stebbins, Mrs. Pembroke Jones, Mrs. Charles Dana Gibson, Mrs. Cochran, Mrs. Reginald De Koven, Mrs. George P. Lawton, M'rs. Charles A. Whelan, Mrs. Oliver Gould Jennings, Madame Van Norman, Mrs. Foxhall Keene, Mrs. Peter F. Collier, Mrs. Norman Hapgood, Mrs. Conde Nast, Countess Annie Leary, Mrs. Lecnard M. Thomas, Mrs. Theodore Havemeyer, Mrs. Robert J. Collier, Mrs. Peter Finley Dunne, Mrs. Samuel A. Clarke, Mrs. Charles M. Oelrichs, Mrs. Morgan J. O'Brien, Mrs. Littleton Fox, Mrs. J. Duncan Emmett, Mrs. John Fox (Fritzi Scheff), Minnie Maddern Fiske.

Ludwig Hess Perfecting His English.

Perfect English diction and perfect command of the English language are said to be factors in favor of Ludwig Hess, the great German lieder singer, who has spent most of his holidays in England, and five years ago he studied with no less an authority than Ffrangeon Davies; and now, prior to his visit to America, where he hopes to be heard in Bach's "Passion" music (both the St. John and the St. Matthew) and in many of the other great oratorios, he has taken up residence at Berlin for four weeks for the purpose of further polishing his English diction by working with Georg Fergusson.

Meyn Engagements and Programs.

Heinrich Meyn sang his old French songs, "Chanson a manger" and "Chanson a boire," at the "Cabaret" given by the Bohemians at Hotel Plaza last Saturday night. April 26 he will be soloist at a concert in the German Club of Elizabeth, N. J. (Carl Hein, conductor), singing the aria from Kreutzer's "Nachtlager" with orchestra and these songs: "Liebesfeier" by Weingartner; "Im Zitternden Mondlicht" by Haile; "Dearest" and "Banjo Song" by Homer. Mr. Meyn's singing, so full of life and clean cut articulation, no matter what the language, makes many new admirers for him. At two recent private musicales he sang programs which were unique, containing quite a few little known but highly meritorious novelties, is follows:

PROGRAM I.

Der LindenbaumSchubert
Klinge mein PanderoSchumann
Aus meinem grossen SchmerzenFranz
Der HidalgoSchumann
Schon schwand der TagArensky
Neue LiebeRubinstein
Lied erdachtBungeri
Gypsy Song
Le CorFlegier
Les deux AmoursJohns
L'heure exquise
Il neigeBemberg
Le CaidThomas
Would Thy Faith
The Pauper's Drive
Banjo Song
To a FriendSearle
PROGRAM II.
Verborgenheit
Ständehen
Im Zitternden Mondlicht
Soldaten Kommen
Jünglinger Abschier
Schumacherlied
Motten Weinpartner
V ie schlanke Lilien
Liebesfeier
Wie bist du meine KoniginBrahms
Der Salamander
StändchenBrahms
Minnelied Brahms
Suzanne
Les doux yeuxSchlesinger
Avec un bouquetSchlesinger
Serenade, Don JuanTschaikowsky
Thy Voice Is Heard
The Unforgotten
Home They Brought Her Warrior Dead
Prospice

Klibansky Pupil's Recital.

Irving Fisher, artist-pupil of Sergei Klibansky, sang a program of a dozen songs April 13 at the American Institute of Applied Music, New York, including the prologue to "Pagliacci" (by request), five songs by Schumann, and six by Americans. He was in splendid voice, and is noticeably growing in artistic stature. Following his own three songs there was such prolonged applause that he had to sing an encore, giving another song of his own, to his own accompaniment. They have spontaneous melody and interesting harmony, and being written by a singer for singers, they are singable. Mr. Klibansky is adding new laurels on every appearance of his pupils, for it is becoming known that he presents them only when well prepared.

De Pasquali Re-engaged by Metropolitan.

Although the concert engagements of the brilliant coloratura soprano, Bernice de Pasquali, have been so numerous this season that her appearances at the Metropolitan Opera House were limited, she has just been engaged, however, for her fourth season at the opera, and her many New York admirers are promised that next year the soprano will be heard in "Rigoletto," "Traviata" and "Lucia" in the big Broadway opera house.

Hanna Wolff's American Tour.

Hanna Wolff, the eminent Dutch pianist, now in this country for her first American tour, has been engaged to appear as soloist with the Theodore Thomas Orchestra at Indianapolis on May 1.

Peacock for Rochester Festival.

Bertram Peacock, baritone, has been engaged as one of the soloists for the Rochester May Festival, May 22 and 23.

Boris Hambourg Will Return Next Season.

Boris Hambourg, the gifted cellist, has achieved brilliant success on his recent tour of this country, resulting in demands for his appearances next season. Therefore Mr. Hambourg will come back to America for the season of 1911-1912 for another tour. Readers of THE MUSICAL COURIER must know by this time that Boris Hambourg has played in many of the principal cities and that he is one of a very few visiting artists who has given three recitals in New York. He has played with orchestras, with clubs and at private concerts of the social elect. lowing criticisms tell more of Mr. Hambourg's successes in New York, Boston and Chicago:

in New York, Boston and Chicago:

Boris Hambourg, cellist, and Heinrich Meyn, baritone, gave a concert at Mendelssohn Hall last night. Mr. Hambourg o ened the entertainment with the following series of pieces: Bach's G major suite for cello, unaccompanied, and adagio by Emmanuel Spirutini, a gavotte by Stefano Galeotti. "L'Inconstant" by Caix d'Hervelois (three eighteenth century composers) and a rondo by Boccherini. His later numbers were Boellman's "Variations Symphoniques," Grainger's "Melodie Danoise" and Popper's perennial "Elves" Dance." Mr. Meyn sang five songs by Sidney Homer, the discoverer of Louis Homer; three by Brahms, and one each by Dvorák, Weingartner, Bungert and Schumann.

Mr. Hambourg appears to be interested in acquainting his hearers with jewels from that vast old treasure house of melody, from which



BORIS HAMBOURG.

Kreisler loves to draw violin compositions. For this he deserves thanks, for the early composers for bowed instruments had qualities which some of their successors do not possess. Above all things, they respected the nature of the instrument for which they wrote. They made them "sound," as the musicians say, and at the same time they equipped them with music of scholarly merit and attractive external beauty.—W. J. Henderson, in the New York Sun, April 6,

Mr. Hambourg displayed a fine, virile, straightforward style Mr. Hambourg displayed a line, virie, straightroward style handling of the old fashioned music with which he began (pieces y De Fesch, Di Marzis, Bach, Dall' Abaco, Handel and Lanzetti), f which a large part was new, though we suspect a considerable mount of harmonic sophistication in some numbers (notably the injunctio by Pasqualino di Marzis), and this part of the concert was ar and away the most interesting.—H. E. Krehbiel, in New York Tribune, March 10, 1911.

It seems somewhat surprising that so accomplished an artist as Boris Hambourg, who gave his second recital yesterday afternoon in Mendelssohn Hall, should pass almost unnoticed in New York while others of far smaller calibre stir up all sorts of excitement. However, this remarkable wielder of cello and bow landed in America last fall without any preliminary trumpeting, making no professions except those represented by his art.

The public at large, therefore, has not yet discovered, as it will eventually, no doubt, that Hambourg is in the very first rank of soloists now before the American public and that he has acquired a mastery of his instrument which few players of the cello can boast.

boast. Hambourg has been called the "Kreisler of the violoncello," and not without aptness. Like the famous violinist, his technic is not only prodigious, but his style of playing polished and graceful. The freedom, nimbleness and precision of his left hand are extraordinary, and in the high positions so extremely difficult on the cello his fingers act as easily and accurately as if they were racing over the keyboard of a rainou

veyboard of a piano.

His bowing, too, is well nigh perfect. Wrist and fingers are soft and supple. But with all the lightness and limberness of his right rm and hand there is astonishing definess and verve in his use of

With the instinct of a refined artist, Hambourg is always content, served, aristocratic. He never forces his tone. But muscle and ervous energy are quick and ready for instant use, even when they are least apparent. And when they are brought into play the technical action is so perfect that to the uninitiated listener the toot exacting difficulties seem to be child's play.

All these qualities and many more were displayed in a program

de Fesch to modern salon pieces of pretty appeal.-Max Smith, in the New York Press, March 10, 1911.

the New York Press, March 10, 1911.

Boris Hambourg, the excellent violoncellist, who appeared here carlier in the season, gave a second recital-yesterday afternoon in Mendelssohn Hall. His program was interestingly begun with pieces by pre-classical composers, several of whose names are unfamiliar to musical amateurs. Such is Wilhelm de Fesch, a composer of the first half of the eighteenth century, whose sonata, consisting of a Sarabande, minuet and allemande, is music of grace and strength. Another is Pasqualino de Marzis, of the same period, composer of a pleasing minuet. Dall' Abaco, whose career extended through most of the eighteenth century, and whose importance has of recent years been raised in the estimation of some students, is the author of a quaint imitation of the bagpipes, "La Zampogna." Salvatore Lancetti, also of the eighteenth century, wrote a vivacious "Allegro vivamente" with which Hambourg finished his group, which also contained the Sarabande from Bach's unaccompanied suite in C, and a movement from a suite for viola da gamba by Handel. Mr. Hambourg's playing of these was marked by finish and careful phrasing and fine taste.

The most prominent place on Mr. Hambourg's program was occupied by a sonata for cello and piano by Henry Holden Huss, his twenty-fourth work. Mr. Huss, who is well known in New York, both as a composer and as a pianist, played the piano part with Mr. Hambourg. The music is the work of a sincere and accomplished artist, master of his material and of the idiom of the instruments for which he writes. The violoncello is made to speak rationally and musically in a manner that is expressive of its most characteristic qualities. Perhaps the first movement fires least the imagination of the listener; it is scholarly and sober. The interest is increased in the next two movements, an allegro grazioso and a slow romanza, the latter having some finely expressive flowing melody. The last movement draws upon a distinctly lighter vein of fancy, and is the most obviously pleasing of

The principal number of Mr. Hambourg's program yesterday afternoon at Mendelssohn Hall was the cello and piano sonata of Henry Holden Huss, which Mr. Hambourg and the composer played together. It is an interesting work, especially the two middle movements, a melodious "Allegro Grazioso" and a "Romanza Andante, the latter being especially lovely, a tender melancholy melody which was payed beautifully by both artists—and is not a good slow movement the most difficult of all to write, and the highest test of a

was payed beautifully by both artists—and is not a good slow movement the most difficult of all to write, and the highest test of a composer's ability?

Mr. Hambourg's first group was of seventeenth and eighteenth century composers, a mine of ideas which he and Fritz Kreisler have been exploring with the happiest results. Doubtless they will find many more gens to delight music lovers. There were also Tschaikowsky's variations on a Rococo theme and five modern numbers to close the enjoyable recital. Mr. Hambourg is one of the greatest living masters of his instrument—Henry T. Fink, in the New York Evening Post, March 10, 1911.

Boris Hambourg, violoncellist, assisted by George F. Boyle, pianist, gave his first concert in Boston yesterday afternoon in Jordan Hall.

Mr. Hambourg is a brother of Mark Hambourg, the pianist, who is well known here, and Jan Hambourg, the violinist. He was born in 1884 and at first studied the piano, but afterward devoted himself to the violoncello and soon gained reputation as a virtuoso. In 1903 he made a tour that included Australia, New Zealand and towns in Africa. In 1906 he gave a series of "historical" recitals in London.

towns in Africa. In 1906 he gave a series of "historical" recitals in London.

There was a small audience, as is customary in this city when a wandering violoncellist gives a concert. There are many musicians, as well as amateurs of music, who do not care for the violoncello as a solo instrument, except when it is introduced incidentally in an orchestral composition, or employed in a concert with orchestra, and they say that the number of concertos or concert pieces worth playing and hearing can be counted on one hand. They further say that after a violoncellist has played one or two sustained melodies and given an exhibition of his mechanical proficiency, they lose interest, for the tone of the violoncello quickly palls.

Mr. Hambourg not long ago made a gallant defence of his instrument, and gave plausible reasons why a violoncello recital should be attended. A still more potent argument is his own playing.

Yesterday he displayed a fluent and thoroughly grounded technic, the style of a true virtuoso in the better meaning of the word and fine musical taste.—Philip Hale, in the Boston Herald, February 2, 1911.

Mr. Hambourg showed himself an unusual member of the clan in other matters than the vital one of a fondness for novelties. He is a virtuoso who disdains mere outward display, whose technic is employed consistently as a means to an end, who conceives that end as the recreation of beautiful and eloquent musical ideas, with the largest measure of tonal refinement, sympathy, and variety compatible with virility and musical authority.—Glenn Dillard Gunn, in the Chicago Tribune, January 21, 1911.

Laura Morrill's Musicale.

Laura E. Morrill's monthly musicale took place in her studio-residence in the Chelsea, Thursday evening, April The program, consisting of songs and arias in languages, was given by Russell Bliss, Herbert Nason, Louise Burg, Edna Fabbri, Jessie Northeroft, Anne Brown, Mrs. St. John Duval, Mrs. Winifred Mason, Frieda Hilbrand. Among the singers there were several who distinguished themselves. Remarkable advancement was distinguished themselves. Remarkable advancement was shown in the voice of Edna Fabbri, who only began her studies with Mrs. Morrill, December 20 of last year. She has had daily lessons, and today high tones and pianissimo, feats impossible to her four months ago. Miss Fabbri is an earnest and intelligent student, and for such there is certain prospect for a career in opera or concert.

Knicker-Does he play by note?

Bocker-Yes, he bought his piano on the instalment plan, -Judge.

Helen Walde's Recital.

Helen Waldo will give her inimitable program of "Child Life in Song" in Mendelssohn Hall on the afternoon of Tuesday, April 25, which will mark the beginning of a series of important recitals by her to cover the last stage of the musical season in New York. Miss Waldo stands among the few eminent artists who make the interpretation of children's songs their lifework. Throughout the country she is known as one of the most popular and pleasing artists on the concert stage, and is greatly beloved by children.

Miss Waldo's work, however, is not confined to the entertainment of children. It has a broader scope in that it gives pleasure to musicians as well. Her pure, rich contralto voice is of a most beautiful quality, and her singing is at all times musicianly and well balanced. To the "grown up children" who hear her program, Miss Waldo seems to be a link between the past and the pres-ent—her work supplying a sort of fairy bridge between the childhood about them and the childhood of their dreams.

Miss Waldo's repertory of "child songs" is most varied, and consists of "Mother Goose Melodies," "Father Goose



HELEN WALDO.

Tales," "Songs of the Open," "Songs for Work and Play," "Animal Airs," "Heroes of Fact and Fancy," "Lyrics of Other Lands," "Bedtime Songs," "Songs of Long Ago," etc., and her recital is given in costume appropriate

Following are a few expressions of the press:

One could not follow Miss Waldo through her "dreamland of childhood," from the mysterious adventures of "Little Miss Muffet" to the soothing Iullaby of "Hush, My Babe, Lie Still and Slumber," without realizing that they were in the presence of an artist, and one who appreciates in the fullest the beautiful in childhood.—Apple ton. Wis., Post, February 22, 1911

Her perfect enunciation and her bright, attractive manner, to-gether with her winning personality, add greatly to the pleasure she gives an audience while she sings and describes the child songs.— Decatur, Ill., Herald, February 18, 1911.

Miss Waldo carried her audience in perfect sympathy throughout and if facial expression denotes a symuathetic feeling in one's hear ers, then it can be said that Miss Waldo is par excellence—La fayette, Ind., Morning Journal, March 15, 1911.

A certain well-known composer, now in the full vigor of his established reputation, was at one time, when he was comparatively unknown, engaged in writing the music for a production fathered by two managers who knew exactly what they wanted, in addition to knowing next to nothing of the musical classics. After having burned much mid-night oil and worked himself into a state of semi-collapse in a vain endeavor to produce a finale which would please them, the composer tore up page after page of rejected manuscript, and in despair took to the theater an entire section of "Faust" to which he had somehow managed to fit the words assigned to him. He played the classic music over and one of the managers said quite unfeelingly: "Well, Gus, the others were pretty bad but this one is the rotteness of them all."—San Francisco Argonaut.

Ossip Gabrilowitsch on Tour.

Following are some recent European press notices of Ossip Gabrilowitsch:

Ossip Gabrilowitsch, whom we have long since learned to value as a poet of the piano, appeared as guest. He did not, however, play the Chopin E minor concerto with that "interesting paleness" characteristic of so many interpreters. The romance was naturally held in a twilight mood, but in the first movement there was much healthy red blood, and also in the stirring octave passages of the finale. The artist was rewarded with great applause, for which he thanked with a rendition of Schumann's "Nachtstück."—Pester Lloyd, Budapest, March 9, 1911.

The climax of the evening was the appearance of the Russian piano virtuoso, Ossip Gabrilowitsch. In the two years since we heard him his art has, if anything, become riper and more perfect. As Chopin interpreter, with his fine, noble expression and beautiful singing tone, he is scarcely to be excelled. In listening to the warmth of his playing one forgets almost the splendid technic which makes it possible.-Budapester Tageblatt, Budapest, March 9, 1911

We were glad to be able to greet once more that very welcome guest, Ossip Gabrilowitsch. The artist played the sparkling, poetic Chopin E minor concerto with a facile technic, a refinement of feel-ing, a fascinating fullness and beauty of tone, and particularly in the andante, with a delicacy and depth of poetic feeling which roused his audience to a veritable storm of applause,—Pester Jour-nal, Budapast, March o, post. nal, Budapest, March 9, 1911.

The sensation of the evening was Ossip Gabrilowitsch's playing. His brilliant tone, his magic technic, but especially his forceful hroad art of interpretation awoke the admiration of his hearers. He played the Chopin E minor concerto, and produced a deep, moving effect with every movement. His hearers listened with the keenest enjoyment, and rewarded the artist with great enthusiasm after each movement—Pesti Hirlap, Budapest, March 10, 1911.

The soloist was Ossip Gabrilowitsch, who played the Chopin E minor concerto with his usual admirable art. We must confess it would have pleased us better if the artist had played some composition of his own fellow-countrymen, instead of this pale work of the Pulish poet. However, in Gabrilowitsch's unsurpassable interpretation, Chopin's painful melancholy had all the charm of a novelty. The artist returned thanks for the long-continued applause by playing Schumann's "Nachtstück."—Budapesti Hirlap, March 10,

The assisting soloist was Ossip Gabrilowitsch. We have often before had occasion to admire his splendid talent, as he has appeared many times on the Philharmonic concert platform. He played Chopin's E minor concerto, and understood how to bring out every one of its heauties. The public rewarded him with most enthusiastic applause.—Az Ujság, Budapest, March 10, 1911.

The principal interest of the evening centered in the appearance the soloist, Ossip Gabrilowitsch, who was heard for the first time of the solisit, Ossip Gabrilowitsch, who was heard for the first time in Dantxic. I have heard Chopin's E minor concerto very often played by the most renowned artists, but seldom have I listened to an interpretation so full of expression, and never to one so manly. It is generally held that Chopin's works must be played softly. sweetly or sentimentally, but Gabrilowitsch played this composition with magnificent dash, more as Liszt's works are usually given. His well-controlled touch, with its fine nuances, his plastic handling of the "architecture" of a composition, and his highly developed, carefully cultivated technic remind one of Sauer or Godowsky. Through the choice of his solo numbers, a Mozart Rondo, the Gluck-Brahms Gavotte, and Mendelssohn's "Variations Serieuses," Herr Gabrilowitsch proved that he was also a fine interpreter of the above-named very much differentiated works, and was as much at home in playing the naive, simple melodies of Mozart as in the old delightful dance of Gluck, or the passionate and brilliant variations of Mendelssohn. It is to be hoped that the Orchestra Society will engage this artist again for next season.—Danziger Zeitung, Dantzic, March 23, 1911.

The soloist was Ossip Gabrilowitsch, one of the biggest men of the present day at the piano. He is indeed a pre-destined Chopin player, and in addition to the E minor concerto, we must especially mention his finely worked out and beautifully poetic playing of the Mendelssohn "Variations Sérieuses."—Ostpreussische Zeit, Königs-Mendelssohn "Variatio berg, March 26, 1911.

Ossip Gabrilowitsch's playing is unforgettable. His performance of the Chopin E minor concerto was distinguished by a beautiful touch, at times most delicate and again forceful, and the solo num bers were exquisitely done. He belongs in the first rank of piano players. His splendidly developed technic is beyond praise, and his interpretation of the Chopin work, too. It is to be hoped that he will come back to us next year.—Königsberger Hartungsche Zeitung.

Ossip Gabrilowitsch is one of our most important masters of the piano, with a magnificent technic, but still more to be reckoned with as a musical personality. His playing of the wonderfully beautiful E minor concerto was real Chopiu. The solo numbers were also splendidly built up, effectively and musically rendered to the last detail. At Jeast half of the success of this orchestra concert must be entered to the credit of the soloist.—Königsberger Allgemein. Zeitung. March 25, 1911.

The soloist of the last symphony concert of the season was the Russian pianist, Ossip Gabrilowitsch, who stands in the first rank of our present day masters. A mighty technic, a splendid rhythmical energy are his, and beside a touch ranging from the most delicate piano to the loudest forte. He played the Chopin E minor concerto, and sang the cantilene of the first allegro and of the roumanza with a sweetness only equalled by the might with which the finale was given. In the solo numbers, a Mozart rondo, the Brahms-Gluck gavotte, and Mendelssohn's "Variations Sérieuses" the fine development of his touch was also to be heard. It goes without saying that he was greeted with jubilant applause.—Königsberger Tageblatt, March 26, 1911.

A Mere Trifle.

The stage machinery went wrong at the end of the first sene of the second act of "Parsifal"; there was a hitch which frightened Mr. Goritz and made him leap from the balcony of Klingsor's castle and the curtain had to be closed on the transformation from castle to magic garden. Otherwise all things went smoothly.—New York Tribune.

Paulist Choristers' Flying Tour.

The Paulist Choristers of Chicago start on their fourth annual tour on April 23. They will give a matinee and evening performance at St. Louis in the Odeon, leaving immediately after the performance for Cleveland, Ohio, matinee performance will be given in the Colonial Theater, with an evening performance in the Majestic Theater, at Erie, Pa., after which they go to Boston. Arriving in Boston they give a matinee and evening performance in Symphony Hall, leaving Boston at 10 a. m of April 27, arriving in Springfield, Mass., for matinee and evening performance in the Court Square Theater. From Springfield they go to Rochester, N. Y., for two performances in Convention Hall, and closing the week's tour at Buffalo with two performances in Convention Hall. Then to Chicago for Sunday morning services in St. Mary's Church.

This tour in a way is unique, as it is not often that a body of men and boys cover so much territory in so short a time, traveling over 3,000 miles in six and one-half days and giving twelve performances on the trip. They will travel by special train consisting of three sleepers, observation, dining and baggage car. There will be 149 people in the party, including physicians, chaperons and the choristers.

The Rev. William J. Finn, the musical director, has increased the number of choristers, and he is giving a



FATHER WILLIAM I. FINN, Par Paulist -Music

program that is in a way remarkable and not often at-tempted by a boys' choir. The effects he produces are startling, and he says that the choristers have improved vastly since they won the diploma over all the vested choirs of America in Philadelphia last year. The diploma was given by John Wanamaker, and the judges were Horatio Parker, George Chadwick, John Philip Sousa and Arthur Foote.

Walter Keller, organist, will accompany the choristers on this trip, which is under the personal direction of J. Saunders Gordon. The program used on this tour will be as follows:

Organ, Introduction and march from Montezuma.......Gleas Walter Keller.

Chanson de Mai Gevaert
Musette Gevaert
Joy and Sorrow Sullivan
Gallia (Lament Over France) Gounod
Walter Curran and Harcourt Browne, soloists.
The Angelus Walter Curran and Harcourt Browne, SU
The Angelus
O Salutaris
Serenade
'Neath Our Earth in Gloomy Hades...Elgar

. Elgar . Arensky . Ko

Sgambati, of Rome, Praises Mildenberg's Opera.

That Giovanni Sgambati, dean of Italian composers and chief professor of composition at the St. Caecelia, Rome, has enthusiastically endorsed an American composer's work is interesting and gratifying, especially in these days when our American public seems to doubt its own ability to judge

The following letter was written to Mrs. P. A. Callan, of New York City:

ISTITUTO INTERNAZIONALE Nome 2, Via della Croce CRANDON 24 Juin 1910 ROMA VIA VENETO 66 Cher Hadame Callan J'étais auchanté de recevoir Le Mes nouvelles et de voir que Your ne un'assy fras oublis! C'chart pour uni de plus grand interêt de forie la connaineme personelle Le M. Wilhenberg tout je reffelin gen Vous m'away parti. U m'a jour des pragments de son opéra à laquelle j'ai prisit un grand succes. Il compose de la musique I'm sentiment rinear bren cerite from face valois nos chanteurs charmeurs et dont le style s'approche de la manien italienne. M. Milden Lorg pent compter sur un Lucis composite et comme il sera le premie compositeur d'opera desione de l'Amerique du Naint, = bientet it aura gagne des milloms. Vas houvelles de teraf en temps. Croyey no, then Madam, and les centiments respecteurne condialement dévoue 3 - Jogantati

(Translation.)

MY DEAR MADAME CALLAN-I was delighted to receive news of you and to see that you had not forgotten me. It has been a matter of great interest to me to know personally Mr. Mildenberg, whom I remember you spoke to me about. He has played numerous parts of his opera for me and I predict for him a great success. His composition shows very serious purpose, is well written, and he has produced a work of value for those singers who can charm.

His style of composition approaches very closely the Italian, and it is easy to count on a cosmopolitan success for this work and for his becoming the first composer of rank in the composition of grand opera in North America.

Believe me, dear madam, with cordial and respectful entiments.

Sincerely, sentiments.

Herbert Witherspoon's New York Ad1 ress.

The New York address of Herbert Witherspoon, basso the Metropolitan Opera Company, hereafter will be: Yale Club, 30 West Forty-fourth street.

"What sort of a magazine do you publish?"

"The official organ of the dentists

"I see. A sort of mouth organ, eh?"-Toledo Blade.



The Metropolitan Opera Company comes week after next for a series of three performances, including "Bartered Bride," "Othello" and "Königskinder." nouncement that Caruso would not sing during this engagement did not freeze the enthusiasm of local opera overs, and the box office was stormed just as vociferously or season tickets as it would have been had the great Italian tenor been announced. The outlook for the opera week is extremely bright.

. . .

It was a source of the keenest pleasure to Cincinnati music lovers to hear of the engagement of Olga Samaroff and Leopold Stokovski. Madame Samaroff endeared herself to the patrons of the higher classics by her splendid work as soloist with the Cincinnati Symphony Orchestra work as soloist with the Chemnal Symphony Orenestra earlier in the season, while Mr. Stokovski has been making great strides in the favor of the public by his remarkable achievements with the orchestra. They are to be married early in May. They will spend much of their time in Cin-

M M M

Prof. Frank van der Stucken, after spending some time in the city reviewing the May festival chorus in its work for the festival to be held in May of next year, has gone East, and soon will sail for Europe, where his daughter is to be married in the near future. Prof. van der Stucken found the chorus recruited to greater strength than ever before, and predicted that the festival of 1912, so far as the choral work was concerned, would eclipse any previous series of concerts given under these auspices.

Manager Oscar Hatch Hawley, of the Cincinnati Sym phony Orchestra, has returned from New York, where he spent about a week in securing soloists for the orchestra's concerts next season. While not yet prepared to announce his selections, Mr. Hawley is emphatic in declaring that local concert-goers will be surprised and delighted when the announcement of the engagements is made. There seems to be a question about only one of his soloists, a noted European artist, who has not yet decided whether or not to visit America next season. Mr. Hawley also engaged a quartet to go on the spring tour with the or-chestra, beginning about April 1 and covering a period of eight weeks.

M M M

Cincinnati is alive to the fact that it harbors in John A. Hoffmann one of the finest of lyric tenors. In his recent song recital this artist created an enthusiasm, not to say sation, by his beautiful singing, rare indeed in this city of critical musicians. His combination of a fine voice and thorough musicianship (he is a proficient pianist and organist, besides violinist of no mean skill) augurs a most brilliant iuture for him. Mr. Hotfmann has enjoyed ex traordinary musical advantages at ! ome and abroad, all of which he has made the best of, and now upon his return Mr. Hoffmann is a member of the artist staff of the Cincinnati Conservatory of Music, and his recent song recital at this institution attracted music enthusiasts from all over the city, filling the concert hall to overflowing. His program drew upon all the phases of his talent, revealing his powers of interpretation. voice in all its beautiful qualities, as well as his exceptional

The Cincinnati Conservatory of Music announces the following concerts: Wednesday evening, April 26, violin recital by Ralph Cortwright, pupil of Pier Adolfo Tirindelli, assisted by Anne Galinsky, pupil of Frederic Shailer Evans; Thursday evening, April 27, song recital by Mar-garet Milne (soprano), pupil of Frances Moses, assisted by Lila Vernado (pianist), pupil of Hans Richard; Friday evening, April 28, faculty concert, Strauss program, given by Theodor Bohlmann, Bernard Sturm and Julius Sturm; Monday evening, May I, violin recital by Mabel Dunn, pupil of Pier Adolfo Tirindelli; Tuesday evening, May 2, ensemble concert by Ethel Piland, pupil of Frederic Shailer Evans and Edwin Ideler, pupil of Pier Adolfo Tirindelli; Thursday evening, May 4, concert by Conservatory Or-chestra under the direction of Pier Adolfo Tirindelli. Clara Baur introduced Bessie Andrews to the public in

song recital at the Cincinnati Conservatory of Music on the evening of April 7. Miss Andrews' voice, a high lyric soprano of exceptional sweetness, showed careful cultivation, and her coloratura work commanded the admiration Her program covered a wide range of styles, in all of which she was at her ease, thus giving ample evidence of her artistic capacity and scholarship. Assisting was a gifted pupil of Pier Adolfo Tirindelli, Mabel Dunn, who contributed a number of violin solos in a most artistic manner. Miss Dunn will shortly give an individual violin The Cincinnati Conservatory of Music pays hom age to the genius of Johann Sebastian Bach each year devoted exclusively to works of the immortal composer. This year's celebration, held last Tuesday even-ing, was one of the finest tributes the students have ever offered, and was participated in by talent from the classes of Miss Baur, Signor Tirindelli, Miss Moses and the Messrs. Bohlmann, Sturm and Gibbs.

Another exemplification of the work of the organ depart-ment of the College of Music will be giver on Friday evening, when pupils from the class of Lillian Arkell Rix-ford will give a recital, assisted by the young tenor, James Harrod, from the class of Douglas Powell. Students of this institution whose aim is primarily for a mastery of the organ are fortunate in the extraordinary facilities at their disposal. Only concert pipe organs are used for study, practice and performance, and the 'atest concert instrument, with an electropneumatic action, has a large volume and a beautiful tone. Following is the program: Third sonata (Guilmant), Nell Rowlett; prelude and fugue in A minor (Bach), Grace Chapman; adagio (in free style) (Gustav Merkel), toccata in E flat (Sering), Bonnie Jervis; sonata in A minor (Whiting), Chapman; "The Secret" (Scott), "The Willow" ((Goring Thomas), "I'll Sing Thee Songs of Araby" (Clay), "I Hear You Calling Me" (Marshall), Jame Harrod (Thomas Griselle, accompanist); andante from third sonata (Bach), rhapsodie No. 2 (Saint-Saëns), Helen Stacy; "Benediction Nuptiale" (Freysinger), scherzo in D (Faulkes), Grace Chapman. C. H. Zuber.

Death of Professor Reuss.

DRESDEN. April 4. 1911. To The Musical Courier:

The death in March of Prof. Eduard Reuss, who was engaged in the high school of the Dresden Conservatory many years as teacher of the piano, is a serious loss to Dresden's musical community, and will be deeply re-gretted everywhere. Professor Reuss was one of the better known pupils of Liszt, and was ever a warm de-votee of the great maestro. He published several brochures on the works, and especially the Lieder of Liszt, and contributed feuilletons from time to time to the Bayreuther Blätter and other periodicals, relating to Liszt's work and activity. A constant contributor to such journals, he was very well known as a writer on musical sub-Professor Reuss was much respected, owing to his musical ability, and personally much esteemed, owing to his genial qualities as a man and a gentleman. He endeared himself to his pupils, his family and his colleague and these will ever hold him in grateful remembrance. I was the husband of the famous Bayreuth Wagnerian singer, Frau Luise Reuss-Belce, whose able work as an artist of the first rank, together with that of her husband, made her home the rendezvous of the Wagners on their several visits to Dresden, and also of many well-known artists of Europe. Frau Renss-Belce, as is well known, sang for years at Bayreuth, and is an esteemed personal friend of Frau Cosima Wagner. She was also for years engaged as one of the members of the operatic corps of the Dresden Royal Opera. Professor Reuss was born in America, and lived there for some years, with his famous wife in New York City.

Baldwin Organ Recitals Close May 28.

There is just over a month more in which to hear Samuel A. Baldwin play the great organ at City College, as the series closes May 28. A visit to the splendid group of buildings (via Broadway subway to One Hundred and Thirty-seventh street), and to the no less magnificent Tudor Hall, in which the recitals are held on Wednes-Tudor Hall, in which the rectats are new on treated days and Sundays at 4 o'clock, will bring enjoyment to anyone. Blashfield's unique mural painting directly in front of the auditorium arrests attention. With spring a-coming, the activities of the athletic hosts on the field south of the college are interesting; time and again onlookers in considerable numbers leave the grounds and to the hall to hear Professor Baldwin play. serious music can entice the American youth from sports, then there must be sufficient reason. Two programs follow:

WEDNESDAY, APRIL 19, 4 O'CLOCK.
Sonata in A minor
Passacaglia
Pastorale in EFranck
Hora GrandiosaBossi
In the MorningsGrieg
At EveningBuck
Marche HéroiqueDubois
SUNDAY, APRIL 23, 4 O'CLOCK.
Prelude and fugue, A minorBach
MeditationFrysinger
First Symphony, op. 20
William Promise

Rider-Kelsey for the Next Cincinnati Festival,

Although the music festival in Cincinnati does not take place until May, 1912, the management is engaging the principal artists. One of the first to receive her contract was Corinne Rider-Kelsey, the favorite American concert soprano. Mrs. Kelsey sang at three previous festivals and so her reengagement for the fourth time indicat s that she is one of the singers who made a lasting impression. Mrs. Kelsey was never in better voice than she is this season. Critics have nearly exhausted their stock of adjectives writing about the beautiful Kelsey voice and what the artist has accomplished. The voice has grown richer and fuller and its purity and sweetness as ever make their appeal to all who hear her sing.

Mrs. Kelsev has just returned to New York from a ccessful concert tour.

Mrs. Babcock Places Singer.

Charlotte Babcock, of the International Musical and Education Agency, New York, has placed Martha Miner Richards (soprano) at the First Presbyterian Church, Pitts-burgh, Pa., at a liberal salary. Miss Richards will take up her new work at once.



STAGE SETTING OF CHARLES WAKEFIELD CADMAN'S JAPANESE ROMANCE. YONARA," GIVEN AT ALBUQUERQUE, N. MEX. FLASHLIGHT PHOTOGRAPH OF SAYONARA."

Robert Smart, contralto, a pupil of Victor Harris, New York, is seen in a very old Japanese court costume: Mr. Cadman is at the piano. The performance of the romance in this form was enthusiastically received by the people in the Terriorial City.

MUSIC IN MUNICH.

MUNICH, March 30 Madame Mariska Aldrich gave her first song recital in Munich in the Vierjahreszeiten Hall last Monday evening. There was a large and friendly audience present. Prince Ludwig Ferdinand and his family occupied a special row Prince of chairs at the front. Madame Aldrich presented a very mixed program, beginning with a group of old Italian songs, followed by three Liszt songs, four Hungarian folk songs and a French group made up of "Couronnées du Thym" by Godard, a song each by Chaminade and Kriens, and the well known aria of Lia from Debussy's "L'Enfant Those who have heard Madame Aldrich at the Metropolitan are already acquainted with the rich, warm quality of her voice and the splendid art of her singing. The whole program was finely presented, but the seemed most at home in the French numbers ard's dramatic song was excellently sung, and the Debussy Madame aria made a fitting climax to the evening. Aldrich-good lieder singer as she is-undoubtedly belongs on the stage She not only sings her songs, but acts the as well. The applause was hearty and the singer was the recipient of more flowers than I have seen at any other concert this winter. She was compelled to give one encore during the program and two at the close, companiments were excellently done by Prof. Schmid-Lindner, who also contributed a group of Liszt numbers to the program.

Fritz Kreisler gave a recital here last week. There may be other men in the world who can play the violin as well as Kreisler, but I have not yet heard them. And what is finest about Kreisler's playing is his splendid musicianship. We all know some so-called "great" violinists whose technic lies in their fingers and arm, but with Kreisler the technic is first of all in the head, where it belongs in order to make violin playing interesting. He played Handel's D major sonata, followed by two Bach numbers. Then came numerous shorter pieces, of which a Gluck a Dittersdorf "Scherzo," and Tartini's varia-Melody." tions on a gavotte by Corelli may be singled out for special praise. In the last group he played his own arrangements of two old Vienna dances, "Liebeslied" and "Liebesfreud," exquisite trifles which were the popular success of evening; following these came two bravura pieces of his own, "Tambourin Chinois" and "Caprice Viennois," which were for me the least impressive numbers of the whole The concluding number was Paganini's twentyprogram. fourth caprice, an astonishing piece of violin playing. The hall was sold out, and when I lett, fifteen minutes after the end of the concert proper, most of the audience were crowded around the platform waiting for more en-I hear that Kreisler is likely to come again before long, and I shall apply for tickets early.

. . The Americans who have been here for music study this winter are beginning to get away, some going home some into opera engagements, some to new fields for It was a happy idea of Kate Liddle's to give a sort of farewell musical "at home" before the general breaking up, and certainly all who were so fortunate as to attend the delightful affair enjoyed themselves. Two of Miss Liddle's pupils sang, Sarah Wilder, of Kansas City, and Frances Schwab, of Cedar Rapids. Miss Wilder, who will be heard in opera in Germany next winter, is a dramatic soprano with an excellent voice and much tem-Miss Schwab, who will shortly return home to perament. take up teaching, is also the possessor of a good voice, and the artistic singing of both the young ladies speaks well for the capability of their teacher. The young Philadelphia baritone, Theodore Harrison, also sang numerous Italian and German songs. He has a rich, full voice, ex-cellently schooled, and has already sung with much success in Italy during his long residence there. young ladies were accompanied by Kapellmeister Neidhardt. Professor Quidde, with whom Mr. Harrison has been preparing a repertory of German songs, played for The many guests were served with light refreshments, including many American specialties, Mrs. Warburg and Mrs. McCraig presiding at the table. Among those present were Mrs. Gustave Arnold; Jan Sickesz, the pianist, and his two pupils, Florence Ralph, of Buffalo, and Grace Schwab, of Cedar Rapids; Janet Riley, of San Francisco, who is engaged for opera at Mülhausen in Alsace next season; Helen Bright, Chicago; Mr. Wilson, pianist, San Francisco; Dr. Harold Williams, of Boston, and daughter Alice, who is studying here; Mr. and Mrs. John Avery, whose daughter Mary is a well known pianist; Louise Worthington, Cincinnati; Mrs. H. H. Milton, of Seattle; Rev. and Mrs. W. W. Jennings, of the local American Church; Mrs. Ranlett, Worcester; Rose von Gerichten, formerly of Cincinnati; Mrs. Dr. Guddin, formerly of Chicago; Mrs. von Pfister, Mrs. Hermann Klum, Dr. Leslie Bissell. Leslie Bissell.

Elly Ney, of Cologne, already well know . Germany as a pianist, gave two recitals here during the last week. She has an excellent technic and plays with much feeling. Her work as a Chopin interpreter is especially good. Frl.

Ney is ambitious and hardworking, and promises to develop into one of our best women pianists.

The Brussels String Quartet, one of the finest in Europe, with Hedwig Schöll as assisting pianist, made an exceptionally good impression with their artistic work. The program included Schubert's "Trout" quintet and the

Beethoven A minor quartet, op. 132.

The last Academy Concert presented the Hoforchester under Franz Fischer, with Maude Fay as soloist. The orchestra played Debussy's three nocturnes and the Beethoven fifth symphony. Miss Fay gave a splendid rendition of Donna Anna's aria, "Non di mio" from "Don Giovanni," and met with really tremendous success.

An important choral concert of the past week was the presentation of the Bach "Passion of St. John" by the Konzertgesellschaft für Chorgesang under Dr. Rudolf Siegel. It was a carefully prepared performance, with Dr. Matthäus Römer and Dr. and Mrs. Felix von Kraus as the principal soloists.

Marcella Craft is away for a short time in Switzerland, where she will apear as guest at the St. Gallen Opera, singing in "Traviata" and "Butterfly."

The first aspirant for the place of Preuse-Matzenauer has appeared here in the person of Marga Dannenberg, of Berlin, who during the past week sang the roles of Dalila in "Samson and Dalila" and Anmeris in "Aida" at the Royal Opera. Whoever is responsible for the appearance of Dannenberg in exactly these roles made a mistake. She is not an alto. The lower register of her voice is unresonant, colorless and not well developed. But she will one day make an excellent mezzzo or even dramatic soprano, for her middle and high registers are of unusual beauty, strong and well developed. She is only twentyone and a beginner on the stage. If properly trained, she certainly has a future with her undeniable talent.

Hermine Bosetti met with great success in Dresden, where she recently appeared as Octavian in the "Rosen-kavalier."

Owing to the agreements of the Bruckmann house with the English and French publishers, the German issuance of Richard Wagner's "Mein Leben" has been postponed to April 28.

H. O. Osgood.

McGuirk Pupils' Recital.

Alexander McGuirk, vocal teacher of Carnegie Hall, and director of music at Pratt Institute, Brooklyn, and at the



ALEXANDER McGUIRK.

College of New Rochelle, gave an interesting program, consisting of vocal and violin solos and readings, and closing with Rossini's "Stabat Mater," in Carnegie Chamber Music Hall, April 12. The fresh young voices of all these McGuirk pupils, their tasteful dress, and the interested appearance of the audience, which entirely filled the hall, all combined to make an evening of musical pleasure.

"Stabat Mater" was so well performed that it deserves special mention, it being understood that all concerned

were pupils of Mr. McGuirk; nevertheless, it was altogether a professional affair, inasmuch as the individual singers occupy prominent church positions; accordingly, they are experienced and reliable. The opening quartet, "Lord, Most Holy," with the chorus, went exceedingly well. Anne L. McIndoe, Edith C. Watson, William Stewart Meeding and Joseph Cummings Chase formed the solo quartet, well balanced and prompt of attack.

Emory B. Randolph started the solos by singing "Thy Loving Kindness" with style and sympathetic voice. Helen M. Brooks and Edith C. Watson followed with the "Power Eternal" ("Quis est homo") duet, a showy number, artistically sung by the good looking young women. Joseph Cummings Chase's voice is sonorous and very expressive; he was a prime favorite in "Through the Darkness" and "Lord, We Pray Thee." Mrs. Watson showed extended range and expression in "I Will Sing of Thy Mercy," reaching the high G effectively. Cornelia Mills, Mrs. Watson, William A. Delahay and Mr. Chase made a quartet of excellent ensemble in the bright "Blessed be Thy Name"; it was smoothly sung, with proper gradations of shade. Mrs. Mills was heard soaring above the chorus in the "Inflammatus," and all the choruses were sung with entire unity under the skillful directing of Mr. McGuirk, Noticeably clear was the enunciation of all these McGuirk pupils, and especially noticeable was the excellent style.

Preceding the choral work, some thirty singers united in Pearsall's "Iron Founders," singing with bright attack. Agnes L. Donoher, Elizabeth Petersen, and A. Harlow Atwood united in Nicolai's operatic trio "Ti Prego," singing very well; Emily Farrow Gregory gave two scenes from "Les Miserables," interesting her listeners, and William Walker Todd played violin solos with full tone, confidence and brilliance. Mary Hobson played vigorous accompaniments, Mr. McGuirk relieving her on occasion.

Josephine Knight's Successful Season.

engrossing season filled with many brilliant successes is the report of Josephine Knight, the Boston sowhose splendid vocal and musical abilities have carried her well along the high road to the sort of reputation that bespeaks the great artist. While her engagements during the winter have carried her far afield, those of more recent date included concert and oratorio performances in Peterborough, N. H.: Springfield, Mass.: Salem. Mass., and Glens Falls, N. Y., during the month of March For the current month there was a concert with the Strube Orchestral Club in Wellesley on April 11, with the Highland Club at Newton Highlands April 18, while the coming engagements call for a miscellaneous concert at Cambridge, April 21; a performance of "Caractacus" in Harrisburg, Pa., April 27; the soprano solo work in a performance of "The Children's Crusade" in Ithaca, Y., May 6; a private recital in Cleveland, Ohio, May 10, and an engagement with the festival forces in Spring-field, Mass., May 13. So extraordinary has the popular demand for Miss Knight's services become that she is already booking dates thus far in advance for her coming season's appearances.

Augusta Cottlow Coming Early.

On account of several important engagements already closed for Augusta Cottlow, pianist, at the beginning of the season, this favorite artist will arrive in America the latter part of September. Following are notices of two of her appearances this season:

Augusta Cottlow played among other pieces the "Sonata Tragica," a mixture of softness and force, composed by her American countryman, the romanticist, E. A. MacDowell, who died insane. Augusta Cottlow plays in a refined, tasteful style. Debussy's fine intricacies were rendered with great delicacy, while in Liszt's legend of St. Francis of Assisi and the tarantella she displayed sprightliness and artistic continence.—Leipziger Abenzeitung, November 24, 1910.

The piano concert, given by Augusta Cottlow, at the same time in Hoch's Conservatory we were unable to attend. From reports, however, the pianist, introduced herself as a many sided and able artist in a program which contained compositions of Bach, Brahms. Schumann, Chopin, Debussy, Liszt and MacDowell ("Sonata Tragica"). She earns particular praise by her excellent, equable technic, her good touch and a refined musical conception.—Kleine Presse, Frankfurt, November 29, 1910.

Inga Hoegsbro Reception.

Inga Hoegsbro, director of the School of Scandinavian and Finnish Music in Studio Hall, 50 East Thirty-fourth street, New York, gave her last reception on Sunday, April 2. Johannes Herskind, of Copenhagen, sang several songs in his usual charming manner. Robin Ellis recited several poems, René Maurice Chapelle, of Paris, sang some French songs, Lillian Concord interpreted dances with much grace, and sang several songs. Aage Fredericks pleased with his violin solos, and little Valborg Rosenquist, of Stockholm, pupil of Miss Hoegsbro, delighted the audience with her brilliant playing. A large number of friends and artists were present.

friends and artists were present.
On April 9 Miss Hoegsbro gave an informal pupils' recital. Among those who participated were Elizabeth Parks, Diana Tweddell, Rosamund Sherwood, Harriette Post, Mary Watson and Valborg Rosenquist, all of whom showed much talent and played with artistic skill.

FRENCH DEPARTMENT.

LA MUSIQUE FRANCAISE.

ly

II.

De Rameau a Berlioz.

Avec les trois "Livres de pièces de Clavecin," nous n'avons presque connu que des oeuvres de jeunesse de Rameau. C'est avec ses drames que nous entrons dans la maturité de sa vie musicale. C'est alors surtout, que nous decouvrons ses qualités françaises, et les signes indiscutables de l'influence qu'il eut sur l'orientation du lyrisme thé-

Tout d'abord, les ouvrages pédagogiques que Rameau avait publiés dans la première partie de son existence, n'étaient point des théories abstraites pour lui. Il joign.t l'exemple à la règle aussi bien dans ses pièces de clavecin que dans ses opéras. Or, si l'on veut se faire une idée de l'effet produit par les Traités de Rameau, il suffira de connaître avec quelle vénération Haendel en parlait; en quelle estime Marpurg le tenait; enfin, les discussions que soulevaient ses idées, auxquelles J. S. Bach et Ph. E. Bach prirent part, en se rangeant, d'ailleurs, à un avis opposé au sien. Il est juste d'ajouter, pour montrer à quel point était grande l'influence française, que le grand Bach, comme l'a fait remarquer M. Lionel de Laurence, ne s'embarrassait pas de ses opinions de combat et faisais malgré elles, étudier à ses élèves le système de la Basse fondamentale. Mais, c'est à peu près la seule influence qu' ait eue Rameau à l'étranger durant le 18eme siècle: par ses ouvrages théoriques elle fut considérable, par ses ouvrages dramatiques, elle fut nulle, à une exception près: Gluck.

Avec nos madrigalistes, nos luthistes et nos clavecinistes, voilà donc, avec Rameau, un des grands points de
l'évolution musicale française. Tout d'abord la création
d'un système harmonique très neuf, ensuite une oeuvre
admirable. Cette oeuvre, après l'avoir méconnue durant
longtemps, on se pique de l'aimer à nouveau. Mais, dans
cet enthousiasme subit, il n'est pas sûr que la musique
joue seule un rôle: la haine des Encyclopédistes, ennemis
nés de Rameau, a servi la cause d'une réaction qui a cru
de bon ton de mettre à nouveau Rameau au pinacle, en
abaissant Gluck et, bien entendu, tous les produits du romantisme allemand. C'est, peut-être, une façon médiocre
de juger la musique, et l'oeuvre de Rameau contient assez
de beautés pour se passer de l'appui de la politique.
Avons-nous bien compris, alors même que nous l'aimions
le plus, l'art de Rameau? Trois épreuves ont été faites
pour reconstiteur Hippolyte et Aricie à l'Opèra de Paris.
Dardanus au théâtre de Dijon, Castor et Pollux au théatre de Montpellier. J'ai assisté aux trois épreuves. La
dernière seule me semble concluante. Pourquoi?

En premier lieu, parce que Castor et Pollux est peutêtre le plus bel ouvrage de Rameau. Ensuite, parce que la représentation de Dijon, avec *Dardanus*, fut très insuffsante, malgré le zèle admirable de M. Vincent d'Indy. Hippolyte à l'Opéra et Castor à Montpellier. Nulles pièces, ne sont mieux faites pour servir à un parallèle édifiant, et surtout, pour amener au point où je veux conclure. Hippolyte est un opéra, mêlé de divertissement, où les danses abondent, où des personnages ondaires interviennent sans cesse et entravent la marche de l'action. Castor, au contraire, est un ouvrage, dont l'intrigue est serrée, dont le dialogue est rapide et souvent précipité, dont les incidents sont frappants et les personnages significatifs. Hippolyte est souvent doucereux.

Castor est presque toujours robuste; l'un atteint à la fadeur, et l'autre au pathétique. Bien entendu, c'est Hip-polyte qu'on a choisi à l'Opéra et c'est Castor qui est venu échouer à Montpellier malgré les efforts admirables de Charles Bordes, qui, à demi paralytique, animait cependant de sa foi et de son zèle, ses excellents interprètes. Et là réside tout le problème et sa solution. On a choisi Hippolyte et Aricie à l'Opéra, parce qu'on s'imagine facilement que tout le génie de Rameau consiste dans ses dialogues galants, dans ses ariettes tendres, dans ses airs de ballet gracieusement infléchis ou spirituellement rythmés. Il n'est pas surprenant que, si des Français jugent Ra-meau d'une telle manière, les étrangers ne l'aient pas mieux compris. En tout cas, ceux qui se piquent, en aimant Rameau, d'aimer en même temps l'opinion de ses contemporains, trahissent sans le savoir, la pensée de ceux qui, de son temps, l'adoraient ou le dénigraient le plus. Jamais il n'est venu à la pensée d'un de ses détracteurs, comme Rousseau, de lui reprocher les grâces trop discrètes comme Rousseau, de lui reprocher les grâces trop discrètes de ses nuances musicales. Et ce que ses fanatiques goûtaient le plus en lui, ce n'était pas le douceur de sa manière. C'est la violence de son pathétique qui irritait les uns et qui remplissait d'extase les autres. Prenez dans Castor l'un des duos, celui qui est en forme de récit, par exemple, ou bien l'air de Télaire "Tristes apprêts," vous sentirez qu'il n'est pas dans la musique dramatique d'accente elles irrefieirer de sentiments plus chéfétente. d'accents plus impérieux, de sentiments plus pénétrants, de style plus noble dans la simplicité que ceux qui émanèrent spontanément de l'âme de Rameau.

s'agit bien là d'un Français, d'un Bourguignon, que fluencerent aucunes traditions étrangères et qui, s'il reçut un enseignement dramatique, ne le reçut que un enseignement dramatique, ne le reçut que des mains de Lully, interpréte exact de l'esthétique pompeuse du siècle de Louis XIV. Ainsi donc, avec Rameau nous pouvons concevoir une forme de drame lyrique qui, si elle se disperse par la faute de ses livrets, dans une multitude de détails accessoires, est; dans son essence, profondément dramatique, tout en conservant son caractère national. Lorsque plus tard, des exégètes prétendront que le sentiment profond, que le grand pathétique ne sont pas conformes au génie de la race, c'est à Rameau, à ses récits magnifiques, à ses airs empreints d'une oble émotion que nous les renverrons. Aussi bien quand les mêmes commentateurs assureront que la symhonie fut entièrement importée chez nous, nous pourrons leur indiquer telles pages de Zoroastre qui, par la nouve de leur orchestre, par leur fécondité instrumentale, par la forme de leur développement, pourrait prétendre à être les annonciatrices de la symphonie de Haydn et de Mozart.

* * *

Gluck, "le divin créateur de notre tragédie lyrique" comme le nomme M. Alfred Bruneau, sert à merveille la cause de ceux qui prétendent que nous n'avons fait, en matière lyrique, que suivre les lois de l'étranger. On oublie, ou l'on veut oublier que c'est sa carrière française qui a fait illustre son nom. On oublie que si l'auteur d'Alceste subit des influences, elles furent françaises au double point de vue musical et littéraire. Musical, par l'impression probable que firent sur son esprit les parties vraiment dramatiques de l'oeuvre de Rameau; littéraire par la concordance presque complète des idées musico-dramatiques des Encyclopédistes et des opinions émises par Gluck dans ses préfaces célèbres. c'est précisément un allemand, M. Eugène Hirschberg qui les a, sinon découvertes, du moins mises à leur juste place dans l'histoire de notre évolution musicale. M. Romain Rolland qui nous a fait connaître l'étude de M. Hirsch berg: Les encyclopédistes et l'opéra français au XVIII siècle," a mis en évidence, lui aussi, dans ses "Musiciens d'autrefois," l'importance "des philosophes." Il nous a montré de long travail qui avait préparé, sinon déterminé. la révolution dramatique de Gluck. C'est Gluck lui-même qu'ils annoncent, ces "philosophes," lorsqu'ils réclament la triple réforme du drame musical, du poème et de l'interprétation. C'est Gluck lui-même que Diderot annonce, lorsqu'il montre en prenant pour prétexte Iphigénie Aulide, de quelle manière le vers tragique peut servir l'éclosion du lyrisme musical. Je sais bien qu'il a fait inscrire sur sa tombe cette épitaphe: "Ici repose un honnête homme allemand, . ." mais je ne suis ças bien sûr que cet "honnête homme allemand," qui était aussi un génie universel, eut composé ses chefs-d'oeuvre, si grand souffle, venu de France n'eût pas alors passé sur le monde. Tout ce qu' Alceste, les Iphigénies, Armide et Orphée recèlent de beauté nouvelle, n'est point le fait d'un seul homme; c'est le fruit magnifique d'une pensée lentement éclose au sein d'une humanité en travail. Gluck représentait si nettement, non point peut-être le goût musical français de son temps, mais les idées à venir, que son influence personnelle au lieu d'être transitoire fut, au contraire, permanente. Non seulement ses héritiers directs comme Grétry, on Méhul s'inspirèrent de ses principes, Non seulement ses héritiers directs mais bien plus tard, nous voyons un Berlioz le prendre encore comme unique modèle. Gluck appartient donc à notre histoire musicale, d'abord parce qu'il a exprimé en musique des opinions françaises professées avant lui, suite, par le lyrisme français qu'il a fait naître après lui, et qui s'épanouit d'Armide aux Troyens.

Ce serait un paradoxe que de vouloir assimiler nos maîtres de l'opéra-comique à nos madrigalistes. pendant, on est presque tenté de le faire lorsqu'on considère la fraîcheur de leur invention mélodique, la grâce de leurs harmonies, la vérité de leur expression, la justesse de leur accent, enfiin le charme encore très vif de certains de leurs poèmes. Dalayrac et Monsigny, pour ne citer les plus grands, sont presque inconnus à l'étranger et leur nom n'est guère plus répandu en France. En voulant abolir une forme qui avait dégénéré en fadeur, entre les mains de leurs pâles imitateurs, on a, du même coup, aboli la gloire de maitres exquis. Monsigny, Dalayrac, Philidor, Boieldieu, le dernier d'entr'eux qui ait été grand dans notre XIXe siècle, sont plus représentatifs peut-être, de l'esprit français (sous une de ses formes des noms), que tant de musiciens qu'on a fait illustres uniquement parce que leur bagage était plus imposant. Nina ou la Folle par amour, le Déscrteur, la Rosière de Salency ou la Fête du village voisin, sont plus expressifs du génie français dans sa manière tendre et pénétrante, que nombre de grands opéras plus modernes qui n'ont, en vérité, de grand que la renommée frauduleuse qu'ils ont conquis. Il Theodore Spiering will est à prévoir, qu'on rendra justice quelque jour à ces April 20, and go to Berlin.

trésors de grâce éloquente, à ces mines encore inépuisées de mélodies; de mélodies sans fadeur, sans fausse sentimentalité, franches de lignes, franches d'accent et toutes imprégnées de senteurs odorantes. Grétry, lui aussi a perdu son empire, avec la chute de l'opéra comique; il a disparu, ce créateur génial, ce dramaturge souvent puissant, toujours exquis qui fut aussi grand dans ses opinions que dans son oeuvre musicale.

Qui ignore Méhul, ignore un des plus purs trésors de l'art français. Le classicisme si noble de Joseph trouve encore un écho dans les coeurs épris de pureté. Le sentiment de l'antique n'a été exprimé dans une peinture plus touchante, ni par son prédécesseur Gluck, ni par les plus grands qui le suivirent. Avec lui, avec les maîtres de l'opéra comique que j'ai cités plus haut, se clot pour un instant la grande pensée française. Après lui, durant longtemps, tout n'est que froideur ou emprunt. Chérubini et Spontini atteignent à la grandeur, sans toucher à l'émotion profonde. Rossini passe, et son génie cause le plus redoutable désastre, moins redoutable encore que celui que suscitèrent Donizetti et Bellini.

Le beau drame française va sombrer dans les pires aventures: Meyerbeer s'y imposera pour trop longtemps comme Halévy; ici l'influence étrangère a fait son œuvre: œuvre néfaste et pitoyable, s'il en fut; la pensée française manqua d'y abdiquer toute dignité, d'y perdre tout respect de soi, tout ce qui faisait son exceptionnelle beauté. Il serait puéril de vouloir la nier, cette influence; mais, comme toujours, elle a correspondu à l'époque la plus médiocre de notre histoire musicale; ell n'a pas renouvelé notre goût, elle l'a corrompu.

notre goût, elle l'a corrompu.

Mais, dans son labeur sincère, Lesueur,—encore un oublié,—préparait des voies illustres. Le premier peutètre,—et c'était un Français,—il a créé ce qui, au point de
vue pittoresque, devait devenir le poème symphonique. Il
pensait déjà à donner à l'orchestre le rôle expressif, descriptif et imagé que lui assurerent plus tard Berlioz et
Liszt. Il fut grand surtout dans ses intentions, dans le
rève qui naissait dans son imagination audacieuse et révoltée. Plus grand certes, que dans ses opéras, comme
Ossian ou Les Bardes, ses Messes, où il faut chercher des
beautés, qui ne s'imposent pas toujours. Il a été l'initiateur des temps modernes, il a été surtout l'initiateur du
plus illustre de ses poètes musiciens français—Hector Ber-

(à suivre.)

ROBERT BRUSSEL

When Harold Bauer Was in Arizona.

Harold Bauer, the distinguished pianist, declares that the most curious audience he ever played before was in Phenix, Ariz. "I had been visiting the Indian school," said he, "and the director suggested my giving a concert. At first I took it for granted that he meant a concert in the town, but when night arrived I found myself in the presence of a thousand red Indians! When I got over my surprise I sat down and played the program through as prearranged, and I can say that I have never had a more appreciative audience. It was quiet, attentive and absorbed, and I felt at once that strange, intuitive lond of sympathy which declares itself on rare occasions between player and listeners. Strange as the statement may sound, I believe those people were as capable of enjoying that kind of music as any artist could ask."

Progress for McLellan Pupils.

Jessie Bruce, from the vocal studio of Eleanor McLellan, New York, has been engaged as solo soprano for the choir of the McCullough Presbyterian Church, Pittsburgh, Pa.

Emma Kramlich, a talented singer now studying with Miss McLellan, received an offer from a leading grand opera company, but she wisely declined it in order to continue her advanced work with her teacher through the spring and summer.

Juanita Rogers, of Los Angeles, Cal., who has been studying with Miss McLellan for some time, will leave New York on May 1 and return to her home in the Far West, where she will open a studio and teach. Miss Rogers is to be the authorized representative of the McLellan method on the Pacific Coast.

To Sing for Rubinstein Club.

Pupils of Clara de Rigaud will sing for the Rubinstein Club on Wednesday morning, April 26, in the Astor Gallery, Waldorf-Astoria Hotel. Among them are Albert E. Perrins, tenor; Olive Scholey, contralto (just returned after an extensive concert tour); Marian Winant, lyric soprano, and Mabel Leggett, coloratura soprano.

Manager Gauvin Taking a European Trip.

J. A. Gauvin, the concert manager, of Quebec, Canada, sailed last week for a two months' trip in Europe.

Spiering to Leave.

Theodore Spiering will sail for Europe on Thursday, April 20, and go to Berlin,



Phone, b. B. 1439, Mass., April 15, 1911.

The combination of Good Friday and Bach's Music," according to Matthew, drew a capacity house and many standees to Symphony Hall, April 14, when the Cecilia Society and the Boston Symphony Orchestra gave their closing concert of the series under the leadership of Conductor Max Fiedler. In addition to this singularly appropriate musical program the society had the assist-Conductor Max Fiedler. ance of the following list of well known soloists: Marie Zimmerman, soprano; Alice Bates Rice, soprano; Janet Spencer, contralto; George Hamlin, tenor, and David Bispham and Earl Cartwright, baritones, while the Ceand David cilia Chorus was re-enforced by a chorus of boys from the Emmanuel Church, selected and trained by Weston While the work Spies Gales, organist and choirmaster. as a whole is stupendous and monumental, and most exacting in its demands on the choral and solo forces, it is at most a labor of love, since there is nothing at any time to attract the applause of the listeners. As such, then, the work of the quartet, which included Madame Zimmer-Janet Spencer, George Hamlin and David Bispham. is deserving of the highest praise only, while the many ensemble responses between the tenor and bass were splendidly carried out by Mr. Hamlin and Mr. Bispham, e exquisitely finished phrasing and polished diction could easily serve as an artistic landmark for all singers with oratorio aspirations. The orchestra and chorus both acquitted themselves well throughout, while the final orus was given with a thrilling intensity which marked the stupendous climax to a great performance.

The Nashua Oratorio Society, Eusebius G. Hood, conductor, will hold its tenth annual music festival May 18 and 19, and present Bruch's "Fair Ellen" and Goring Thomas' "The Swan and the Skylark" for the opening concert and Verdi's "Aida" in concert form for the second choral event, while the matinee between will consist of orchestral and solo selections by the Boston Festival Orchestra and the festival soloists, these to include the ollowing well known artists: Grace Bonner Williams, oprano; Isabelle Bouton, mezzo soprano; John Barnes Wells, tenor; Reinald Werrenrath, baritone, and Clarence H Wilson, bass.

Recitals given by pupils of the Faelten Pianoforte School are always interesting events, but those taking place on April 20 and 22 promise an even greater amount reason of their unusual natures. Thus the one scheduled for April 22 enlists the solo services of Anne Hathaway Gulick, the talented daughter of Charles Burton Gulick, professor of Greek at Harvard

Address: 70 Westland Aven

Those who have watched this young artist's growth predict a brilliant future for her rapidly developing pianistic gifts, which are becoming so well known that whenever she is announced to play an audience of enthusiasts literally packs the hall to greet their favorite. . .

Despite his meteroic flight through Boston and the adjacent towns Manager M. H. Hanson found time swoop down on The Musical Courier office in this city and leave sufficient information of his "doings" to guarantee a brilliant season for his excellent attractions during the forthcoming year.

Having evolved out of its thoroughly honorable but mewhat cumbersome title of the Pierian Sodality Orchestra of Harvard University and taken upon itself the si pler cognomen of Orchestra of Harvard University, that musical organization may now be taken seriously as well for what it represents as for the success it is already brilliantly achieving. Under the leadership of Chalmers Clifton, a young man born to conduct, the annual con-cert given at Cambridge on April 7 proved a great success, not alone in the technical exposition and interpreta-tion of the works given, but in the selection of the ambitious program, which included the following numbers: "Procession and Dance of the Clowns" from Rimsky-Korsakoff's opera "Snegourotchka," for a first hearing in this country; a suite from Rameau's "Dardanus," another novelty hereabouts; an original suite of ballet music full of promise and merit, written by Mr. Roepper, a graduate of the class of 1910; the first movement of the Schumann piano concerto, well rendered by Mr. Moeldner, and the "Valse Triste" of Sibelius, and fragments from Humperdinck's "Haensel and Gretel" by way of lightvariety for this heavier musical fare. With this promising orchestral organization doing such excellent work the department of music at Harvard University may now be considered on an equal basis with the high scholastic and dramatic attainments of that honorable institution

Mrs. C. Milligan Fox, the widely known composer, lecturer and pianist, from London and Ireland, will give a lecture recital during the early part of May on "Ancient Irish Folksongs," illustrating them herself at the piano. who is now visiting friends in Boston, has Mrs. Fox, come warmly recommended from the best musical centers of Europe and America, where her unique work has attained widespread vogue . . .

An interesting item in connection with the formulated friends, plan of the Bureau of University Travel to the Homes edging

of Music and Musicians has just come to hand in a letter received from Henry L. Gideon, one of the lecturers booked to accompany the party on its travels. The gentleman's own words read thus: "Probably one of the last letters received in this country from M. Guilmant was one that he wrote to me on March 10, twenty days before his In this letter he promised to play for the party death. being organized by the Bureau of University Travel on July 20 at Meudon. These are M. Guilmann's ownwords: 'Vous savez toujours le plaisir que j'ai a jouer de-words: 'Vous savez toujours le plaisir que j'ai a jouer de-words: 'Un his stead his logical successor, Josef Bonnet, organist of St. Eustache, will give us a recital."

Mand Powell gave the third in the series of concerts of the Milton Educational Society in Milton Town Hall, April 13. Deservedly a favorite, Madame Powell won her own magnificent recognition here, as elsewhere, since the large audience included many Bostonians who had availed themselves of the privilege to hear the great artist while thus near their home city.

. . .

A clipping received from the Daily Oklahoman of April 8 devotes over a column of space to the wonderful vation received by Madame Nordica in the recital given by her in Oklahoma, in which she had the pianistic assistance of Charles Wakefield Cadman, who played the accompaniments to a number of his songs. The particularly interesting feature of the whole was the fact that Madame Nordica sent specially for Mr. Cadman, who ourneyed all the way from Albuquerque, N. M., just for this recital. . . .

The twenty-second pair of concerts by the Boston Symphony Orchestra included two novelties by American composers, one a suite symphonique in E flat minor by George W. Chadwick, and the other a comedy overture on negro themes by Henry F. Gilbert, the remainder of the program being made up of the prelude to "Parsifal" and the Rachmaninoff symphonic poem after Boecklin's picture "The Island of the Dead." Strange as it may seem, the very fact that a composition has taken a prize seems to bring a more oblique angle of criticism to bear upon it from all sources, and it is not judged as a musical work pure and simple, but looked at more from the prize animal point of view. Whichever it may be however, Mr. Chadwick's suite, which took the prize recently offered by the National Federation of Musical Clubs for the best orchestral work by an American composer, does not display the genuine melodic inspiration or the strong-ly original harmonic construction so plainly evidenced in some of his other works. The suite is in four movements, and of these the opening and closing sections were the most worth while. Mr. Chadwick conducted his own work and was heartily welcomed and recalled. Mr. Gilbert again displayed strong individuality, a marked sense of humor, and an originality of inventiveness along this particular line of musical endeavor which should bring him actively before the best musical public. A composer like Mr. Gilbert, who can write in the humorous vein, and still remain dignified, is one who has a distinct niche awaiting

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. . .

him in the musical life of this country.

ing

A happy Easter greeting and many thanks to the kind whose good wishes I take pleasure in acknowl-hrough this column. Gertrude F. Cowen. edging through this column.

me. de BERG-LOF

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ngusta Schnabel-Tollefsen, the gifted pianist, and Fran cis Rogers, the popular American baritone, were engaged to appear at the concert in Kismet Temple, Friday evening, April 7, under the auspices of the Brooklyn Teachers' As-Madame Tollefsen played six numbers and was compelled to add two encores. Her first group consisted of "La fee della Fontaine," by Mrs. Beach; a Chopin study, op. 10, No. 1, and an arabesque, by Leschetizky. The sec group of numbers was opened with "The Lark," Glinka, transcribed by Balakirew. It was followed with "The Witches' Dance," by MacDowell, and closed with the very difficult eleventh rhapsody by Liszt. Madame Tollefsen played brilliantly and in the legato numbers with poetical feeling and always with beauty of tone. Her en were a capricietto, by Klein, and "Papillon," by Grieg. Her encores

Mr. Rogers sang "In the Times of Roses," by Reichardt; "Invictus," by Bruno Huhn; "The Foggy Dew," a song of the Irish harpers; "Trottin' to the Fair," another Irish song, and "Young Tom of Devon," by Russell. He was in fine voice and won his usual success by his refined and manly art.

M M M

The Brooklyn Institute will close its musical season with a concert Friday evening, April 21. The New York Madrigal and Glee Quartet will be heard in a performance of "The Persian Garden," by Liza Lehmann, to be followed by a miscellaneous program of vocal numbers.

Easter Monday night, the members of the Brooklyn Quartet Club, of which Carl Fique is the musical director, enjoyed a performance of Lecocq's comic opera, "Girofle-Girofla." Katherine Noack-Figue the accomplished meta-Katherine Noack-Fique, the accomplished mate of the director, appeared as "the twin daughters" of the mish grandee, Don Bolero D'Alcarazas, which was acted by Max Koeppe. Olga Burgtorf appeared as Aurora, the grandee's wife. Other parts were sung by Henry Weimann, Forbes Law Duguid, Catherine Hullen, Carrie Wilkens, Gertrude Gugler and William Borrmann. The perabout this merry evening. formance was given in Prospect Hall. More next week

The Brooklyn Institute orchestral classes which Arnold Volpe has trained throughout the season will give a concert in the Academy of Music on Sunday afternoon, May 14. Mr. Volpe will be the conductor. The soloists anounced are Henriette Michelson, pianist, and Maximilian Pilzer, violinist. The program will be announced later.

The Brooklyn Institute announces the dates of the concerts by the Boston Symphony Orchestra in Brooklyn for the next season as follows: Friday evenings, November 10, and December 8, 1911; Friday evenings, January 12, February 23, and March 22, 1912.

Engagements Through the Martin Studio.

The following recent church choir engagements have booked through the Stephen Martin studio:

Marie Stapleton-Murray (soprano), Emory M. E. Church; Mrs. W. Talbot Peterson (contralto), Second Presbyterian; Mrs. William A. Forstrom (soprano),

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Presbyterian, Steubenville, Ohio; Mrs. Fischer-Kinchloe (soprano), First U. P. Church, Wheeling, W. Va.; Mrs. J. H. Wilson (contralto), U. P. Church, New Kensington, Pa.; Portia Keefer (soprano), McClure Avenue Presbyterian; Eva Egerton (soprano), Second Presbyterian, Steubenville, Ohio; Marie Snyder (soprano), Shady Avenue Baptist; Hulda Schwab (con-gan (baritone), Shady Avenue Baptist.

Fanning Sings Before Audience of 1,700.

The New Orleans (La.) Morning Musical Club, under the direction of Victor Desponmier, and assisted by Cecil Fanning, attracted an audience of 1,700 to the New Orleans Athenaeum on the evening of April 4. The New

MME. LILLIAN

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Orleans Picayune in speaking of Mr. Fanning's singing on this occasion, said:

Orleans Picayune in speaking of Mr. Fanning's singing on this occasion, said:

The program opened with a group of songs by Mr. Fanning. This young man compels serious consideration. His voice is a baritone of warm, rich timbre, vibrant, flexible, of fine range and capable of the most delicate nuances. Mr. Fanning at all times singsstraining and yelling are quite unknown to him. He is musicianly to his finger tips, and in all he does one can perceive the serious student. Vocal niceties that would be ignored by many well-known interpreters are observed by this young artist with convincing results, and to this keen alertness to subleties is doubtless due much of his success. He sang the air from Gretry's "Richard Cocur de Leon" with excellent vocal control, and colored the solo, "Sir Oluf," by Loewe, in a manner that defice criticism. His exquisite singing of Wolf's "Verborgenheit" was indeed a feat, greater, far greater, than the singing of a whole operatic score. When one realizes that an operatic singer, has the orchestra to emphasize his best qualities, as well as to drown his worst faults, he immediately understands why there are more operatic than concert singers. The recitalist stands before his audience as he truly is; he cannot smother the breaks in his voice by the din of the piano. Hence the seriousness of his work. His voice must be even throughout, he must have a good enunciation, he must be magnetic enough to hold his listeners without the aid of stage accessories; in short, he must have a good enunciation, he must be magnetic enough to hold his listeners without the aid of stage accessories; in short, he must have a good enunciation, he must be magnetic enough to hold his listeners without the aid of stage accessories; in short, he must have a good enunciation, he must be magnetic enough to hold his listeners without the aid of stage accessories; in short, he must be gifted, well schooled, interesting. Mr. Fanning is one of the few baritones who fulfills these requirements. It has been a long time s

music. "We Two Together," of Mr. Kernochan, is a little gethe kind of song that one can hear again and again, and alw

Lanham-Hawley-Kürsteiner-Huhn Recital.

McCall Lanham gave a recital of modern French and the American composers Charles B. Hawley, Jean Paul Kürsteiner, Bruno Huhn, and the singers, Edith Chapman-Goold, Corinne Welsh and John Barnes Wells, figuring on the program, at the Hotel Plaza, April Friendly applause greeted the singer on his appearance; he was in good voice, alive to all points of inter-pretation, and sang with animation and, when needed, dramatic effect. There was fervor and a fine high F sharp in Cui's "Ecstasy," exceeded as to range in Panizza's "Prison," where Mr. Lanham sang a high G. "Noon and Night," "Unrequited," and "I Long for You," new songs

by Hawley, are graceful and very singable.

Of Kürsteiner's these songs were sung: "I Would My Song Were Like a Star," "Serenade," "Invocation to Eros."

"Invocation" was sung for the first time, is of sustained dramatic spirit, with rich harmony and interesting melody throughout. The refined workmanship of these songs, as well as their unusual musical worth, commend them to singers. "The Divan," Bruno Huhn's new song cycle, e special opportunity to John Barnes Wells, the tenor; he has the opening solo, with a fervent high B flat, which rang out clear and true; later "My Heart Desires" and still later a duet with the baritone gave him special oppor-tunity. Tenors of Wells' artistic stature are rare; they may be counted on the fingers of one hand in this New

Mrs. Goold's charming soprano voice and musical sincerity; Miss Welsh's expressive contralto and M'r. ham's resonant tones, all united to make the performance of superior merit. The audience was obviously interested in the three composers, each of whom had his friends, and their manner and methods at the piano were characteristic. Hawley is gracefully easy in appearance and in playing; Kürsteiner impressed as being in earnest, absorbed in the music. In Huhn the dramatic spirit is uppermost. It was a clever idea, this bringing the composers into prominence, and conduced in large degree toward making Mr. Lanham's annual recital most successful. A large audience was present and William F. Sherman played sympathetic accompaniments to the French

The following patrons were especially interested in the The following patrons were especially interested in the recital: Mrs. Harry Rawlins Baker, Mrs. C. Griswold Bourne, Mrs. A. C. Cass'dy, Mrs. Stanley A. Cohen, Mrs. Chauncey H. Crosby, Kate S. Chittenden, Amelia Drake, Miss M. H. Dehon, Mrs. Daniel P. Gallagher, Mrs. R. P. Gilman, Mrs. Frank D. Glover, Mrs. Temple Gwathney, Mrs. John W. Harbert, Mrs. Edward Housel, Mrs. mey, Mrs. John W. Herbert, Mrs. Edward Housel, Mrs. Bruno Huhn, Mrs. Jayne, Mrs. Charles H. Jones, Mrs. W. T. Kudlich, Mrs. Jean Paul Kürsteiner, Mrs. W. M. Lese, Mrs. Herbert D. Lounsbury, Helen Drake-Mandeville, Mrs. Robert C. Myles, Grace Masury, Mrs. James A. Mahony, Mrs. William S. Myers, Mrs. Walter R. Nichols, Mrs. Richard V. Oulahan, Mrs. Frederick Peterson, Mrs. Stephen H. P. Pell, Mrs. Wendell C. Phillips, Madame Carlo Polifeme, Mrs. Lawson Purdy, Mrs. Charles H. Randell, Mrs. Bruce Rice, Mrs. H. H. Sevier, Mrs. Richard Wayland-Smith, Mrs. Ralph A. Sturges, Mrs. W. T. Wash-burn, Mrs. Charles A. Wendell, Mrs. John Williams, Mrs. Parry Wright.

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COMPOSITIONS AND ARRANGEMENTS FOR ORGAN.

We have never seen better editions of organ music than this admirable series, so far as engraving and printing is concerned. And in this collection of twenty-five pieces (published separately) there are a number that are suitable to the nature of the organ. We are sorry to see so many unsuitable pieces, however. We cannot blame organ writunsuitable pieces, however. for choosing peculiar titles for their compositions, that is done by composers for all instruments the world It is a thousand pities, however, that writers cannot respect the nature of the instruments for which they write. find fault with all this sentimentality and prettiness. How absurd is a lullaby for the organ! Imagine mother saying, "Sleep, my little one, sleep, my pretty one, while I run over to the church and play you to rest I know that when you hear with a lullaby on the organ. the Vox Celestis and Gedackt on the Swell, the Flute 8 coupled to Sw. on the Great, the Melodia and Dulciana on the Choir, and the Soft 16 coupled to Sw. on the Pedal, you will drop off to slumber.

Then we have a "serenade" in B flat for the church organ! We recognize the character of the melody and the accompaniment. The lover sings, "Come into the garden, Maud; my guitar is out of order, but I lugged in the organ. Here, under the apple blossoms, listen to my pedal bass. While the stars twinkle above us I think you will enjoy this Solo Oboe with diapasons on the Swell. And when the moon peeps over the pines how do you suppose a little touch of the tremulant will sound, with perhaps an 8 foot flute accompaniment on the choir?" Then the clergyman says, "Let us pray." After which the congregation disperses and goes home with a mixed memory of a sermon on morality and a serenade on the organ. Is that true art? From an art point of view it is scarcely less shocking than if the ladies in the church choir came tripping into their places in the choir loft dressed in the diaphanous costumes that begin very late and end very soon, and opened the services with "Hoop la! Here we are again. Tra la la, Tszing Boom!"

P. A. Schnecker's "Nocturne" in A minor, "Intermezzo" in C, and "Elegy" in A flat are midway between solid and sentimental organ music, while his "Prelude" in C is much more in the true organ style. William Faulkes' "Minuet and Trio" in C has the breadth and dignity that belong to the instrument for which this work was written. It need hardly be said that the minuet is not dance music, but a sober movement in 3-4 time. The name is used in the classical sense. The same composer's "Communion" in D flat is also appropriate for the organ and the church service. The "Nocturne" in A flat "by any other name would sound as organlike." It might just as well be called "Offertory." It does not bring visions of waterlilies, Canadian canoes and lovers' kisses into a sermon on "What shall I do to be saved?"

Marcus H. Carroll is represented by a march called "Festival." It has no distinction in harmony or elevation in spirit. It is just a march which will serve to play the congregation out. If Marcus H. Carroll thinks that the part writing in the thirty-first measure, with G moving up to B flat while G sharp moves up to A, is pleasing we must confess that our ears use another code in the transmission and receiving of musical messages.

The "Scherzo" in D minor by Gottfried H. Federlein is a fine example of musicianly work. It is genuine organ music from first to last, and it carries conviction by reason of its directness and virility. This composer evidently

considers the organ unsuitable for the effeminate sentiment so often heard from the organ loft. So do we—not that we condemn or despise sentiment and feminine charm in music; far from it, for if we did we should put Schumann on the list of prohibitive writers. All we insist on is that the composer choose the right time, place and instrument for the kind of sentiment he has to express. It is not the function of a grizzly bear to dance, nor of a Samson to grind corn at the mill, nor of the great organ to flirt, and sigh, and chatter. It is an oracle, not a card reading fortune teller.

. . .

EIGHTEEN PIANO SOLOS, BY PAUL PERRIER.

These moderately difficult and melodious pieces, consisting of valses, rhapsodies, dances, intermezzos are suitable for the student who has outgrown the child music of his piano method and has not yet reached the serious music of the masters. They are all fluently clear and showy. The illustrated title pages are among the most artistic things we have ever seen. Too many of the fancy covers of our popular music look more like cigar box labels than music title pages, and we are glad to pay our tribute of praise to this chaste and beautiful work.

"CUPID AND THE MAIDEN," SONG. WORDS AND MUSIC BY I. HOWARD RICHARDSON.

This is a pleasing melody of the innocent, childlike kind, all sunshine and no clouds, sugar without acid, somewhat monotonously contended, with no emotional centrast. It is singable, and the accompaniment is simple.

"Where the Roses Were," Song. By W. Franke-Harling.

Though this song is simple in melody and contains few notes, yet the composer has put an abundance of modern harmonies into it. It makes no very striking appeal, but it is attractive.

"My Dear Ones All Are Sleeping," Song. By Richard

There is a certain Tschaikowsky-like bitter-sweet in this music which will appeal to some natures. The passion smoulders but never bursts into fame. The song is commendably short, as songs of that nature should be. It is also simple, as well as vocal.

"I'D BE A BUTTERFLY," SONG. BY THOMAS HAYNES BAYLY.

This old music in the genial spirit of a century ago is suitable to the nature of the words. Butterflies, roses, buds, kisses are the subject matter of the poem, and the music flutters and tinkles appropriately.

"DEAR IS MY INLAID SWORD," SONG. BY GENA BRANSCOMBE.

This is not vocal music, whatever else it may be. There is plenty of dash and rhythmical energy, and spontaneous tune of a kind. But the voice part is instrumental in character and difficult for a singer.

"Tender Thoughts of You," Song. Words and Music by J. C. H. Braumont.

This is a simple, natural, and unaffected melody with an accompaniment that errs on the side of simplicity, if that is a sin. An accompaniment is not merely intended to keep the voice up to the pitch, but to help, with its rhythm and power, in the emotional climaxes. However, as the thoughts in this song are tender, there is little need of dynamic climaxes. We infinitely prefer an oceanic breadth to a tempest in a teapot, or "sound and fury signifying nothing."

THE HALF DOLLAR MUSIC SERIES.

We cannot speak too highly of the albums of this series. We have before us "Little Recreations for the Piano," "Favorite Duets for Cello and Piano," "Easy Pieces for Violin and Piano," "Encore Songs," "Favorite Songs," all of which are compiled with judgment founded on a long experience in learning what the public wants. For these albums are essentially for the amateur. The "Favorite Song" album, for instance, contains such popular compositions as Bohm's "Still as the Night," Chaminade's "Madrigal," Kjerulf's "Last Night," Molloy's "Love's Old Sweet Song," Tosti's "Good Bye," and Schubert's "Serenade," as well as a number of others. That such a collection can be bought for fifty cents is sufficient to show that

no music lover need go without music. The album of encore songs does not contain the same number of popular songs, though each one of the twenty-one is excellent.

The easy violin pieces and the little recreations for the piano are carefully selected children's pieces suitable for teaching purposes as well as for the musical pleasures of the young.

Five Characteristic Pieces in the Form of Studies for Piano, Wollenhaupt.

These five compositions are impromptus in spirit. The name "studies" need frighten no one, for there are few pieces for the piano more interesting to the budding player than these same characteristic studies. We recommend them for their musical qualities fully as much, if not more, than for their technical merits. That studies need not be dry and dreary is amply proved by these delightful pieces by Wollenhaupt.

Song Recital by Emma Roderick's Pupils.

Saturday evening, April 15, in Mendelssohn Hali, the vocal pupils of Emma Roderick engaged in a recital, presenting the following program:

Mary Sloat Parkhurst.

I Am Dying, Egypt, Dying. La Hache

O Heart of Mine. Jessie Allen.

O Heart of Mine. Grant-Schäffer

Esther Beers.

Spirit Song. Haydn

Margaret Sitler.

The Passing Bell. Tours

Dorothy Demarest.

Chorus. The Blackberry Gatherers. Lohr

Cavatina (Norma) Bellini

Grace Card Smith.

Aria, Der Freischütz Helen de Ivanowski.

Trio, Semiramide Rossim

Mrs. Smith, Miss Sitler, W. A. Butler, Jr.

Aria, La Traviata Verdi

Lucia Nola.

Aria, Il Ballo in Maschera. Verdi

Nance Morgan Grotecloss.

Chorus, Out in the Sunshine. Pinsutt

All the pupils are advanced, and did excellent work, especially noteworthy being that of Jessie Allen, Mrs. Grotecloss, Miss Demarest and Miss Nola. A large and enthusiastic audience filled the hall.

Harold Bauer Encomium.

Apropos of Harold Bauer's coming American tour, the following review of his success last winter at Vienna, written by Max Kalbeck, critic of the Neues Wiener Tagblatt, is of interest:

blatt, is of interest:

Harold Bauer is in the foremost rank of pianists. His phenomenal execution, his full, tender and round touch and his innate rhythmical feeling enable him to illustrate the greatest masterpieces of his art, in which the capacities of his musical nature rise to almost inconceivable heights. A harmonious balance between thought and feeling, knowledge and power, individual conception and faithful interpretation is prominent in every composition of his extensive repertory. Only one who is able to forget himself absolutely in such a sonata as Beethoven's op. 111 and to devote all his gifts to an artistic aim can grasp and overcome so gigantic a work. Bauer possesses the gift of self-effacement in such a high degree as to give the impression of pure intuition. We listen entranced to his performance, as to a revelation, which, in solving former mysteries, suggests new ones.

Harold Bauer was soloist of the Ysaye symphony concerts at Brussels. The critic of the Revue d'Art wrote as follows:

Harold Bauer stands among the most justly celebrated pianists of the day. . . . We do homage to the poetic beauty, the sublicty of touch and the extraordinary technical ability he displayed in the Schumann concerto. Mr. Bauer achieved a triumphal success.

Connell at Engineers' Club.

Horatio Connell, the noted bass-baritone, sang at a musicale at the Engineers' Club of New York on April 5, the occasion being Ladies' Day. Mr. Connell's numbers were: "Feldeinsamkeit," "Roeslein dreie," (Brahms); "Tom the Rhymer" (Loewe), "Ich grolle nicht" (Schumann), "My Thousand Times Beloved" (Old Irish), "The Foggy Dew" (arranged by Milligan). He was accorded a splendid reception, and compelled to add three encores. A string orchestra under the direction of Hans Kronold, who also contributed two cello solos, added to the enjoyment of the afternoon.

Mr. Connell has been engaged for a large reception at Orange, N. J., on April 28, and for a private affair at Newark, N. J., on May 9.

The opera season at Alexandria, Egypt, began on March 29, with "Salome," "Manon Lescaut" and "Rhea" on the preliminary repertory. M. Samara, of Milan, is the conductor. The company is known as the "Khedivial."

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"ROSENKAVALIER" IN MILAN.

MILAN. March 6, 1911.

The first performance of Strauss' "Rosenkavalier" took place at La Scala here on March 1. It was a musical thunderstorm, with diversity of opinions and judgments, a few of them favorable to the opera up to a certain extent, but the greatest part completely adverse. Who was right?

The Italian opera goers, and those of the Scala of Milan in particular, wish to find in the music of an opera, especially when the composer of the opera is a Richard Strauss, serious music, consequently they are not inclined to tolerate anything trivial and cheap, even if they be given waltzes which are not quite as good as those of Lehar. Educated Italians like comprehensible music, no matter how difficult, but they will never accept quite and endorse any work which is merely chaotic without having a basis of clear design and definite musical purpose. The Milanese public did not condemn entirely this work by Strauss, whose artistic reputation is indisputable, but the cultured listeners found it impossible entirely to pass over the great faults with which the first half of the third act abounds, on account of its ridiculously cheap subject and of the vulgar, insignificant music.

One of the greatest mistakes of Strauss was his opposition to making those cuts in his opera which all the musical authorities of Milan suggested during the rehearsals, knowing that an Italian public cannot keep still and refrain from protesting in the customary noisy ways when empty or grotesque situations are so long drawn out without any apparent reason. He would not listen to good advice, and that was one of the principal reasons of the lack of decided "Rosenkavalier" success here. Then, too, the prices were altogether too high for local conditions, and affected the public unfavorably.

The first act was listened to with intense curiosity and pleased quite well. At the end several calls were given the artists and conductor, Serafin, and finally Strauss was obliged to present himself several times. The first half of the second act began to interest the auditors, but at the entrance of the Baron the attitude changed. song, in waltz rhythm, seemed at first to create general wonder and astonishment because suddenly it seemed that the work had turned into a comic operetta. This insignificant song, written in waltz movement, which closes the last scene, caused the storm which developed gradually into hoots, cries, whistlings and loud comment, mixed with laughter and derisive catcalls. During the interval between the second and the third acts discussions raged in the foyer, and the merits and demerits of the novelty came in for a critical overhauling. Before the third act was half through another tempest of whistlings and cries broke out so boisterously that the orchestra and singing were completely drowned and nothing more could be heard. The arrival of the Marescialla (wife of the marshal) began to clear the sky a little, and when a wonderful trio was sung—a trio which is one of the best of

modern inspirations—a tremendous applause broke out and indicated the absolutely just frame of mind of our public. That is why I remarked at the outset that Italians are appreciative when they hear something worth while, something truly beautiful and expressive. In the same way when anything strikes them as antagonistic to art they protest proportionately in a violent way, as that is the manner in which they most naturally give vent to their sincere feelings. The duet following the trio also pleased every one, so that when the curtain fell the inter-

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Beginning at Carnegie Hall, New York City, Monday afternoon, April 3rd—and continuing through the South and West to the Pacific Coast. On this tour Miss Garden will have the assistance of Howard Brockway, eminent composer-pianist, and Arturo Tibaldi, violinist.

Note: The Pullman Co. have leased to Miss Garden for this tour the magnificent new private car, *Iolanthe*, in which she will live and travel.

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preters of the opera were called out many times, as was the composer, although he evidently seemed reluctant to respond. The opera was therefore, judged severely, not a strong success, but, on the other hand, it was hardly a "fiasco." In the forthcoming performances (with the necessary cuts) it may even vindicate itself brilliantly and win a large number of performances in Italy.

In the performance of "Rosenkavalier" it is just to give the first place of honor to the conductor, Serafin, and to the splendid orchestra of La Scala. Serafin, one of the youngest, but no doubt one of the most intelligent musicians of the modern Italian school, was the prominent figure of the evening. He was able to guide his orchestra safely through even those places where the score was very muddled, and brought out all the relief of melody and rhythmic attractiveness whenever and wherever they occurred. Serafin should be heard in America some day. where his temperament would find large favor. interpreters, I will say that only Madame Agostinelli, in the role of the Marescialla, and the bass, Ludikar, in that of the Baron, were exceptionally good. Madame Agostinelli is a fine artist, gifted with a beautiful voice, and has a large experience of the stage, She made an excellent impression in the second half of the first act and in

all of the third act. The bass, Ludikar, possesses a powerful voice, perfect histrionic art and extraordinary musical fervor. He deserves great praise for having succeeded in making the role of the Baron less unpleasant than it is in reality. Ludikar, is a young artist, with a brilliant future surely in store for him. Madame Bori, who scored a big success in Cimarosa's "Matrimonio Segreto," did not make a good impression in the role of Ottavio, the Rosenkavalier. She has neither a strong nor a pleasant voice, and is not fitted in other ways to impersonate the role. Madame Ferraris was commendable in the part of Sofia. Of the others it is unnecessary to speak with the exception of Madame Lollini and Signor Spadari, both excellent in the small roles of the two intriguers. Madame Lollini's fine action and perfect diction were especially striking. The costumes and scenery, although not ostentatious, were rich and appropriate. Strauss himself does not attach great importance to "useless luxuries," as he calls mere showy stage trappings. Nevertheless at La Scala everything is done with artistic finish and care and in the most effective way. The composer expressed his satisfaction repeatedly to the director of the theater, Maestro Mingardi.

[Later: On Saturday, March 4, the second performance of the "Rosenkavalier" took place. The very important suggested cuts were made, especially in the second act, when the waltz was left out. So the opera in this second edition reached the harbor safely. Much applause was evident after the three acts, without protestations, and so my prediction for a good future of the opera in Italy is being realized.]

In a short time we shall have at La Scala the first performance of "Fior di neve," by Filiasi, about which I shall write later.

The season at the Dal Verme, with "Gioconda," "Lucia" and "Ruy Blas" and the ballet "Excelsior," ended on the 1st of March. It was a popular repertory, and the intelligent managers did not lose money.

Arrangements are in progress for the performance of "Rosenkavalier" in Florence, during May, but up to this date nothing has been decided.

Henri Berriel.

American Conservatory of Music.

The American Conservatory of Music of the City of New York gave one of its regular pupils' concerts on April 2 before a large number of friends, parents, teachers and fellow students. The affair was notable on account of the appearance of a number of piano pupils of the junior class (from nine years up). Several numbers were rendered by advanced pupils of the opera school.

Mr. Smith, in the aria from "Elijah" displayed a sonorous baritone of wide range. Dora Fleck with a sympathetic lyric soprano voice sang the aria from "Freischütz" and Santuzza's duet with Turiddu showed a remarkable gift for the interpretation of operatic roles. J. Schenk's tenor, though lyric in quality, impresses through his dramatic accents. M'arguerite Wildman is a gifted coloratura sopraio, with pure and sweet high tones.

The pupils' concert and operatic performance will take place on April 20, at New York Turn Hall, Eighty-fifth street and Lexington avenue. "Cavalleria Rusticana" and second act from "Martha" will be produced.

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SEATTLE MUSICAL EVENTS.

SEATTLE, Wash., April 2, 1911.

Alessandro Bonci, the great Italian tenor, sang Thursday evening, March 23, in the Moore Theater, to a crowded house. And he sang, not merely from the lips, but from his heart, enunciating so perfectly that not a word was lost in the remotest part of the densely packed house. Art of the highest type is his, and he demonstrated fully that English can be successfully sung, provided the singer understands English diction, combined with the art of transmitting it. It was a positive relief to listen to a singer who realizes the importance of the poem sung, as well as of its musical setting; something that unforas were as of its inductal setting, something that uniteritunately is rarely heard. The program follows:

"Spiaggo amato" ("Helen and Paris"), Gluck; "Caro Mio

ben," Giordani; "Chi vuol la Zingarella," Paisiello; "On Wings of Music," Mendelssohn; "Who Is Sylvia?", "Hark, Hark the Lark," Schubert; aria, "M'Appari tutt' amor" ("Marta"), Flotow; piano solo, "Caprice Espagnole," Moskowski, Harold Smith; "Vielle Chanson," Bizet; "Romance," Debussy; "Embarquez-Vous," Godard; aria, "Che gelida Manina" ("La Boheme"), Pu "Long Ago," "A Maid Sings Light," MacDo "Mattinata," Leoncavallo. Again and again, MacDowell; "Mattinata," Leoncavallo. Again and again, Mr. Bonci was recalled, and was obliged to repeat the aria from "La Boheme." He was the recipient of floral tributes from various clubs of the city. No visiting artist has been accorded such a cordial welcome as that offered Bonci, and his great art, combined with his marvelous ease in using it, was most delightful to the audience that mply could not get enough of the singer. He has rightfully been named "King of Bel Canto."

During Bonci's visit to Seattle, he was entertained by his old time friend, Dr. H. S. Hill, at the latter's residence on Thirty-first avenue. At the luncheon given, covers were laid for Mr. and Mrs. Bonci, Agnes Lockhart Hughes, William Francis Hughes, Mr. and Mrs. Louis Dimond, Christine La Barraque (sister of the hostess), the host and hostess. The reception following the luncheon was attended by many representative musicians. Mile. La Barraque, an exceptionally endowed soprano singer, sang a group of English, French and Spanish songs, and won high encomiums from M'r. Bonci. Aside from his art as a singer, the great tenor is a wit, and during the witticisms flashed and scintillated. Louis mond rendered piano selections, and played Mlle. La Barmond rendered plane scraque's accompaniments.

Albert Mildenberg, the well known composer, of New York, having forwarded a letter of introduction to Mr. Bonci to meet the writer, it was her pleasure to spend in the wonderful tenor's company, and to be honored with an autographed photograph of the singer, receiving also several flowers from those presented to Mr. Bonci during his concert

. .

Carrie Louise Dunning, of New York, was honor guest at a luncheon given by Agnes Lockhart Hughes, Friday, March 17, at the Malden. Mrs. Dunning, who during her stay here was the recipient of many social favors, left Sat-urday, March 18, for "Dunhurst," Portland. This well urday, March 18, for "Dunhurst," Portland. This well known originator of the "Dunning System of Music," conducted a large class of teachers in this city, with most successful results.

Lucile Bradley was piano soloist at the ninth Pop concert given in the Moore Theater, Sunday afternoon, March 12, by the Seattle Symphony Orchestra.

The tenth Pop concert was offered at the Moore Theater, Sunday afternoon, March 19, with Annabelle MacIntyre Dickey, contralto, soloist. . .

Assisted by Miss Marian Tibbetts, contralto, Nathan P. Myhre, bass, Dr. Frank Wilbur Chase gave his forty-fourth complimentary organ recital in the First

Presbyterian Church, Sunday afternoon, March 26. Ferruccio Busoni was the attraction that drew a large

audience to the Moore Theater, Saturday evening, March 25, when the following program was given in Buscni's usual artistic manner: Sonata, op. 53 ("Waldstein") Beethoven; variations, Brahms-Paganim; nocturne, C minor, op. 48 (No. 1), Polonaise, A flat, op. 53, Chopin; "La Campanella," Paginini-Liszt; "Der Erlkoenig," Schubert-Liszt; "Rigoletto," phantasie, Verdi-Liszt.

It is noted with keen regret that Mr. and Mrs. Edwin Cahn are to leave Seattle's musical circle and return to New York. This step is necessitated by the recent demise of Mr. Cahn's father. Edwin Cahn founded the Colum-bia College of Music in Seattle, bringing it up from its modest beginning of a half dozen pupils to the of the largest institution of its kind west of Chicago, and this within a few years. Mr. Cahn has disposed of his interests in the college to Thomas Ryan, who was head of

the vocal department of the school. Mr. Ryan is to be ident, and will adhere to the policy of the Cahns has proved so successful. The enrollment of the college is now seven hundred. The Musical Courier correspondent extends best wishes to the Cahns, as well as to the new president.

. . .

At a recent musicale given at the home of Mrs. G. H. Bartell, by members of Seattle Center of A. M. S., the following program of exceptional merit was given: "Though the House Gives Glimmering Light," "Over Hill, Over Dale," Mrs. Bartell, Mrs. Doheny, Mrs. Moore, Mrs. Kessler; contralto solo, "O Love Divine," Lottie Kessler; soprano solos, "My Sweetheart and I," "O, Mistress Mine," Ruth Miller; violin solo, berceuse, Margaret Mc-Cullough, Miss Ross, accompanist; baritone solos, "When Far From Her," "Take, O Take, Those Lips Away," Cullough, Miss Ross, accompanist; baritone solos, "When Far From Her," "Take, O Take, Those Lips Away," "Wind of the Western Sea," Charles A. Case, Mrs. Chamberlain, accompanist; contralto solo, ""The Year's at the Spring," Mrs, H. H. A. Beach, Lottie Kessler; part song, "One Summer Day" (lyrics by Agnes Lockhart Hughes), Mrs. H. H. A. Beach; "An Indian Lullaby," Mrs. H. H. A. Beach, Mesdames Bartell, Moore, Doheny and Veal Western

* * *

The Student Orchestra of the University of Washington, under the direction of Professor C. O. Kimball, gave an orchestral concert Thursday evening, March 16, in the University Auditorium, before a large and appreciative audience. The assisting artists were Moritz Rosen, vio-linist, and Charles Case, tenor, both of whom are members of the university musical faculty. Mendelssohn's andante from concerto for violin has never been better performed in Seattle, and Mr. Rosen was obliged to respond to an encore. He long ago demonstrated himself to be an artist, and it is a keen pleasure when he appears.

Hazel Smith, pianist, and Charles More, baritone, appeared with the pupils of Elizabeth Torrey, of the Dramatic Department of the Columbia College of Music, in a recital on Monday evening, March 13.

Congratulations are extended to Whitworth College, Tacoma, on having procured the services of Karl E. Tunberg, pianist and teacher, as director of the piano department of the college. Mr. Tunberg will continue to instruct his class in the Seattle studio, devoting the weekend to his duties at Tacoma. The Tunberg Amateurs, a composed of Mr. Tunberg's pupils, gave their regular monthly concert on Thursday, March 16, in the Tunberg studies, with the following program: Berceuse from "Jocelyn," Godard, Ethel Lichty; "Evening Star," from Wagner-Liszt, fourth mazurka, Arville Belstad; "Slumber Song," Gounod, "Pretty Primrose," Pinsuti, Elaine Townes; two waltzes, op. 34, No. 1, and op. 69, No. 1, Chopin, Cecil Townes; first movement, "Faschingschwank aus Wien," Schumann, William Maske; "Rakoczy March," Liszt, Mabel Foster; scherzo, Chopin, Karl Tunberg.

M M M

An interesting pupils' recital was given on the evening of March II at the residence of Mrs. W. H. Patterson, 2716 Thirty-second avenue, South.

. . .

The writer is in receipt of an invitation to an "Aerial Surprise Party," to be given on the twenty-seventh floor of the Metropolitan Tower, New York, with hostesses, Amelia Bingham, Scota Sorin, Marie Cross Newhaus, Sara Foster, Helen Ten Broek, and Mattie Sherida., Music is to be a feature of the party.

A musical afternoon was given Wednesday, March 15, the home of Mary Carr Moore, author of the opera, "The Cost of Empire." The afternoon was devoted to music, excerpts from the opera being given by Mrs. Bartell, Mrs. Doheny, Mrs. Kessler, Mr. Case and Mr. Densmore and Mary Carr Moore. This grand opera has great merit and promises much. It is hoped that it will meet with an arly production in an opera house, when its full orchestral leanty can be enjoyed. The author is a Seattle musician and a well known compos oser.

Albert Mildenberg's grand opera "Mikael," in English, promises to meet with success, judging by advices received. Puccini speaks of it in flattering terms.

Rainier Chapter, D. A. R., met March 16, at Hotel Lin coln with Mrs. Elmer E. Hegm, Mrs. E. Ripley, Mrs. E. H. Guie, Mrs. Charles Kinnear, Mrs. C. Foster and Carrie Hopkins, as hostesses. Mrs. Edmund Bowden, whose early life was spent within the shadow of the old home of Marcus Whitman, gave his life story. The musical program consisted of extracts from the opera, "Cost of Empire," by Mary Carr Moore, bearing upon the life of Whitman, and was as follows: Recitative and aria. Marcus Whitman, Charles A. Case; scene, Narcissa and Marcus, Mrs. George Bartell, Charles Case; Act III, scene, Siskadee and Elijah,

Charlotte Doheny, J. Worth Densmore; song, "When Elijah, J. Worth Densmore; Act IV, Blooms," chorus of Indian maidens, song of returning spring, Siska-dee's lament, Mrs. Bartell, Mary Carr Moore, Mrs. Doheny, Lottie Kessler; piano, Mrs. Chamberlain.

AGNES LOCKHART HUGHES.

Rider-Kelsey and Cunningham Engage Exclusive Representative.

The professional interests of Corrine Rider-Kelsey and Claude Cunningham have so increased both in character and volume during the past two seasons, especially since the joint recital project has proved so great a success, that a personal agent has been engaged to conduct their affairs. Bracy Beaumont, who has had an extensive business training, having been associated for ten years with a large bond house in New Orleans, is the agent secured by Madame Rider-Kelsey and Mr. Cunningham. Mr. Beaumont lived in Paris four years, where he studied voice with the view of following an operatic career, but an accident and a consequent long spell of sickness prevented his making a debut and ultimately resulted in returning to the business world. He now says, with the good-humored philosophy of a healthy business mind, that he "never really had the peculiar brains nor the rest of the apparatus necessary to make a success as a singer, anyway.

When Mr. Beaumont was asked how he thought he would like his new work, he replied: "My first thought is of the honor I feel in having the privilege of representing two such sterling American singers. In looking over the letters which have been received from the public from time to time, I have found such expressions of en-thusiasm as this, which happens to be from the director of the Conservatory of Music of the Michigan State Normal College, Frederick Alexander: 'Another year we are to have a larger auditorium and my aim is to ilarize artistic ideals just as far as I am able Then I shall hope to have the real pleasure of announcing you in my course. My best wishes to you both in the exquisite work you are doing. I am proud to know, even so remotely, two such superb American artists.' This seems to represent the general public estimate. Madame Rider-Kelsey is commonly regarded as one of America's foremost concert sopranos, and Mr. Cunningham is the pos-sessor of one of the most beautiful baritone voices in the world, not to specify America alone; besides which he is a remarkably good musician. He is now editing a new volume of oratorio songs with interpretative markings, which is to be published soon. Why should I not feel proud and delighted to work with such material? My duties will be easy and I am anticipating great re-The joint recitals have been a great success so far, but I am expecting a tremendous season for them this and next."

Madame Rider-Kelsey and Mr. Cunningham feel fortunate in securing the services of Mr. Beaumont, and are confident that their friends and professional correspondents will find pleasure in dealing with him as their representative.

Louise Barnolt Successes in Concert.

Louise Barnolt, the young contralto, who began her career so successfully this season with the Montreal Grand Opera Company, is now winning new laurels as a concert and recital artist. Touring with the St. Paul Symphony Orchestra as its contralto soloist, Miss Barnolt will sing in fifty cities of the West and Middle West before the end of the tour. Some press comments follow:

Louise Barnolt possesses an excellent contralto voice and with great sweetness "Habanera," from Bizet's "Carmen," She beautifully accompanied by the orchestra and received an enthusiaencore.—Brandon Daily Sun, April 6, 1911.

Louise Barnolt has an excellent contralto which had an oppor-tunity of showing its fine timbre in the "Fac ut Portem" of Rossini's "Stabat Mater,"—Winnipeg Free Press, April 3, 1911.

Miss Barnolt has a voice of good range and her solo, "Fac ut ortem" was sung with considerable depth of feeling.—Manitoba ree Press, Winnipeg, April 14, 1911.

Louise Barnolt, the contralto, proved an exquisite bit of femininity in a very attractive golden brown gown and hat. Chie and Parisienne, with perhaps a touch of the Egyptian, are the terms that suggest themselves in seeing her for the first time.—Regina Leader, April

olt sings most agreeably with a contralte voice.—Winnipeg Tribune, April 4, 1911.

Louise Barnolt sang "La Mort de Jean d'Arc," by Bemberg, which he rendered well.—Free Press News Bulletin, Winnipeg, April 5,

Another Van Yorx Pupil Placed.

R. M. Barry, pupil of Theodore van Yorx, has been engaged as solo tenor of St. Paul's Episcopal Church, of Englewood, N. J.



use, Hanover Square, England, April 8, 1911.

The last of the Queen's Hall symphony concerts for the season of 1910-1911 was given April 1. The contained the overture to "A Midsummer Night's Dream"; the minuet in D for strings and two horns, of Mozart; Beethoven's trio in C for two oboes and cor anglais, and Chopin's polonaise in A, orchestrated Glazounow. The soloists were the two gifted English girls, May and Beatrice Harrison, who played with success the Brahms double concerto for violin and cello.

Leon Rains, the American basso who has been singing at Dresden the last few years in all the principal roles of the Dresden Opera repertory, gave his first London song recital in Bechstein Hall, April 4, in a program demanding versatility of both voice and interpretative mood in the range of the compositions, which began with recitative and aria from Handel's opera "Serse," and ended with a group by Strauss and Debussy. Possessing voice of sympathetic quality, which he uses with great skill, and a sense of refinement and exquisite charm in outlining of his phrasing, Mr. Rains gave with appropriate feeling and eloquence of expression such numbers priate feeling and eloquence of expression such numbers as "Sérénade de Don Juan," by Tschaikowsky; "Der Doppelgänger," by Schubert, and the same composer's "Wieder mocht ich dir begegnen"; "Ellen," by Roland Bocquet, and "Le Cor," by Flégier. His training and experience as an opera singer have given him command of the big broad dramatic line of musical thought, which with his intimate sense of pure musical values allows great variety in all his interpretations. A second recital will be given April 11. . .

Jeanne Jomelli will give two song recitals during May in Bechstein Hall, accompanied by Erich Wolff.

Lalla Miranda has been engaged by the Quinlan Opera Company for the roles of Margaret in "Faust, Olympia and Antonia in "The Tales of Hoffmann," all to be sung in English.

. . .

An interesting and well schooled pianist is Thomas Perceval Fielden, who gave a piano recital in Bechstein Hall, April 5, in a program constructed of four rhapsodies by Dohnányi, a group by Debussy, a Chopin group, the Beethoven "Appassionata" sonata and andante in G by

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VOCAL STUDIOS

Bechstein Hall, London, W.

Mozart. His tone is of the clear, crisp order of production, and his command of gradation, which he utilizes in building up very impressive climaxes, was one of the distinguishing marks of an exceptionally well played program. He plays with intelligence as well as good music feeling, and his command of all pianistic resources is that of the born pianist. Especially worthy of mention was his conception of the Beethoven sonata, in which his beauty of tone and also his fine rhythmic sense were fully

Katharine Goodson has just completed a two months tour of the English Provinces which opened in Scarborough in February and closed at Southampton March 31. Miss Goodson will be heard in recital in Bechstein Hall, May 4, and with the London Symphony Orchestra under Nikisch, May 18.

. . .

Raymond Rose will conduct a concert version of his new opera, "Joan of Arc," in Queen's Hall, May 24.

Interesting from every point of view was the orchestral and choral concert of Ethel Smyth's compositions in Queen's Hall, April 1. The entire program was conducted by the composer, though it had not been her original in-



IDA KOPETSCHNY,

tention to officiate in that capacity except in one or two numbers. But owing to the non-appearance of the leader engaged, the composer conducted in person and with great success excerpts from her opera "The Wreckers," including the overture, the orchestral prelude to act II, entitled "On the Cliffs of Cornwall"; and three songs from the same work, with Blanche Marchesi as soloist; and from her opera "Der Wald," a chorus with orchestral accompaniment entitled "The Spirits of the Forest." Other works were two choruses for mixed voices and orchestra, "Sleepless Dreams" and "Hey Nonny No"; the benedictus from the composer's Solemn Mass in D, for soprano olo and woman's chorus; and several songs, all of which

latter were interpreted by Madame Marchesi with much distinction of style and dramatic feeling. As a writer of originality in her melodic vein of musical thought and in her capacity to orchestrate in a broad gauged, masterful manner, Ethel Smyth has attained to an eminent degree of recognition in the musical world. The Crystal Palace Choir of 200° voices, the conductor of which society is Walter W. Hedgeock, the London Symphony Orchestra and a small chorus composed of the following named pupils of Blanche Marchesi assisted at the concert: Marie pupils of Blanche Marchesi assisted at the concert: Marie Busch, Margaret Cooke, Nelly Collingwood, Elsa Davis, Violet Dibble, Ada Feralda, Violet Firth, G. M. Gillen, Kitty Jones, Marsden Owen, Agnes Preston, Josephine Robinson, Maude Spashitt, Paula St. Clair, and J. A. Walker. Owing to her great success on this occasion, the coursest will give a second concert in June with the the composer will give a second concert in June with the London Symphony Orchestra. . .

For their fourth concert of the season the London Choral Society, under Arthur Fagge, gave the Bach "St. Matthew Passion" music at Queen's Hall, April 5. The soloists were Plunket Greene, who sang the lines allotted to Jesus; Gervase Elwes, those of the Evangelist; Esta d'Argo, soprano, and Effie Martin, contralto. The two baritone voices were David Evans and John Prout, and a solo quartet, composed of Fannie Goldsbrough, soprano; Miss Green, contralto; Frederick Foster, tenor, and A. Harris, bass. The choir of boys were from James Bates' London school of choristers. Other soloists were Julius Harrison, who accompanied on the spinet, which had been kindly lent by Charles Hersant; violin, Arthur Payne; soli flutes, D. S. Wood and H. W. Hollis; soli oboi d'amore, W. M. Malsch and E. W. Davies; soli oboi da caccia, E. C. Horton and J. L. Fonteyne, and C. H. Kempling, organist. The London Symphony Orchestra accompanied and the entire performance of soloists and concerted forces was of the highest excellence in every respect. Exceedingly effective was the innovation of the vocal quartet in the chorales, "O Gentle Shepherd, Tend Me," and "All Mine the Sin That Bound Thee." As to the accompaniment of the narrator's part being played on a spinet, opinions differ, but the delicacy of its timbre harmonized wonderfully with Mr. Elwes' voice, though in such a large hall as Queen's Hall much of its carrying power was lost. As the program notes stated:

One of the disadvantages of performing a world-renowned classic s that most musical people have made up their minds exactly how it II should be done before they hear it, and consequently their subsequent opinions are favorable or the reverse proportionately to the oincidence of the performance (or the lack of it) with their preonceived and deep-trenched early notions. The differences of opinon are astounding. Early impressions, however right or wrong,
re notoriously difficult to modify or correct. It is doubtful whether
hey ever can be eradicated.

However, as the Daily Telegraph remarked: "The London Choral Society struck the happy mean with singular success," and it is doubtful if a better performance ever been given of this remarkable work by the London Choral Society, or any other London choral body. As to the note of "humanity" permeating the work, and which endears it to multitudes with so much force and conviction, it may be interesting to quote a few lines on the subject from Sir Hubert Parry's delightful and fascinating work on Bach. Says Sir Hubert: "It is indeed in such egions that Bach so pre-eminent. was His music almost invariably intensely human in its expression, and, notwithstanding the enormous amount of church music which he wrote, unecclesiastical. It is intensely spiritual, deeply devout, nobly and consistently serious, but with the largeness of temperamental nature that reaches out beyond the limitations of any four walls whatever into communion with the infinite. The story of the Passion as told by him would appeal not only to the Christian but also to a pagan who had but the slenderest knowledge of the traditions of Christianity. It was the outcome of Teutonic

MR. WILLIAM SHAKESPEARE'S

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Christianity of the time, and yet it transcended it in the far reaching power of the music and makes an appeal which can be answered by humanity at large."

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An interesting concert was given in Oueen's Hall, April 3, by the Audrey Chapman Orchestra, with René Ortmans conducting. An organization that merits more than pass-

ing notice is this orchestra, which was founded in 1898, with the object of giving free concerts to the poor. The personnel of the string section is composed mostly of women, and the orchestra's repertory shows the greatest catholicity of taste. The program of April 3 was constructed of the Dvorák D minor symphony (No. 2, op. 70); two Hungarian dances by Brahms; and "Meisteringer" overture. The soloists were May and Beatrice Harrison, violinist and cellist, respectively, who heard in solo numbers. A good orchestral ensemble is always obtained on all occasions, and under the direction of Mr. Ortmans the above program was given with much style and rhythmic charm. The following named ladies form the violin, viola and cello departments:

First violins: Winifred Holiday, Olive Bell, Hunter Cowan, Muriel Donne, Beatrice Formby, Florence Gardiner, Mrs. Langford James, Miss Juler, Ethel Kitson, Freda Mackenzie, Hilda Mackenzie, Rhoda Schwabe, Isabel Shaw, Mildred Bowden-Smith, Helen Ham-

mond-Spencer.

Second violins: Eleanor Marter, Doris Bates, Bertha Beazley,
Angela Brackenbury, Gertrude Crompton, Miss L. Davy, Maude
Dawson, Honor Dunn, Isabel Ellice, Mrs. R. Fremantle, Jessie Hull,
Aimée Kemp, Miss C. Lawrence, Hyacinth Littleton, Winifred
Loder, Enid Milman, Mrs. Oliver, Mrs. Lennox Peel, Doris Sawyer,
Violas: Maud Aldis, Miss H. M. Boatwright, Olive Dean, Miss
Lethaby, F. Marchment, Phyllis Mitchell, F. Pitman, Mrs. Street,
Emily Wingfield.
Cellos: Audrey Chapman, Haidee Boyd, Helen Mott, E. Parr,
Maude Scruby, Kathleen Seymour, Millicent Taylor, Anne Thynne.
Marguerite Torkler, Mrs. Wyatt.

Among the basses is Louise Mukle, and the harnist is

Among the basses is Louise Mukle, and the harpist is Edith Scruby. The woodwind and brass sections are omposed of various experienced musicians from the dif-

ferent London symphony orchestras.

The Daily Telegraph of April II comments as follows on the resignation of Dr. Hans Richter from the Manchester Orchestra:

Dr. Hans Richter, who has resigned the conductorship of the Hallé Concerts in Manchester, after holding it for eleven years, was yesterday publicly presented in the Town Hall with a number of gifts from his Manchester admirers. They included six silver candie-

yesterday publicly presented in the Town Hall with a number of gifts from his Manchester admirers. They included six silver candlesticks, and two entrée dishes, a traveling bag, diamond earrings for Madame Richter and gold watch bracelets for the Misses Richter.

The Lord Mayor (C. Behrens) presided over a large and representative gathering. He said Manchester lovers of music realized that they had been greatly privileged in having the services of Dr. Richter. He trusted that the gifts would be a reminder to Dr. Richter of what had been to them a very happy period. They did not say "good-bye" to Dr. Richter, because they hoped to see him again among them.

J. W. Sidebotham, formerly member of Parliament for the Hyde Division, in making the presentation, conveyed the good wishes which, he said, went with the gifts.

Dr. Richter, who was deeply moved, on rising to reply had a magnificent ovation. "It was a very hard struggle," he said, "before I could make up my mind to retire—to give up a work which I had loved, and which was my happiness; but as a true servant of my art I was compelled to do so, after having discovered that my services, in consequence of the weakness of my health, could not be any more so useful to my art as I intended. The years I have lived here were really years of happiness, and I must thank you for the undisturbed sympathy I enjoyed. I thank also the excellent committee with which I had to co-operate. My Continental experi-

of committees were not always the happiest ones, but here, st say, they helped me very much in carrying out my artistic

intentions."

Having expressed his acknowledgments to Mr. Wilson (chorus director), Mr. Fogg (organist) and Mr. Forsyth (secretary), Dr. Richter proceeded, "Please support my successor by the same sympathy I undisturbedly enjoyed during twelve years, and please continue to patronize the excellent Hallé Orchestra, which is second to none. (Cheers.) My deepest gratitude is due also to the excellent and most enthusiastic chorus of the Hallé concerts. How many times I came to Manchester—it was raining, stormy, foggy, most disagreeable weather, so that I thought now this will be a half-empty hall. The ladies at least must remain at home; but no places were empty.

'With these remembrances I part with you-I hope r My intention is to come at least as long as I can do every year to conduct the pension concert. (Cheers.) These fine presents will remind me that I must come again, and, therefore, I say only my deepest, heartiest thanks for all your kindness, and—'Auf Wieder-

With the expression of his final sentiment of "till we meet his native language, the doctor resumed his seat amid re

EVELYN KAESMANN.

Schlesinger Successes.

Josef Weinberger, the Vienna publisher, who has issued number of Sebastian B. Schlesinger's songs, writes Mr. Schlesinger the following:

'Kammersängerin (court singer) Frau Türk-Rohn is a



SOUVENIR OF SCHLESINGER SONGS

particularly enthusiastic interpreter of your songs and sings them everywhere with the greatest also going to sing them in Germany and for the Queen of Roumania in Bucharest.

"Paula Katscher sang a number of your songs lately ith very great succes. The following day the marshal with very great succes.

of the Imperial Court ordered the songs in Vienna. will doubtless interest you

The concert singer, Frau Papier-Baumgartner, who also is professor at the Vienna Conservatory, is making your songs known among her pupils, of which a number have me famous singers and always have your songs of their programs.

number of civil and military bands in Vienna are playing your orchestra pieces, specially 'Marche des Enfants' with which they have enormous success."

Successful Ross David Pup.l.

Mabel Lyon Sturgis (soprano), artist pupil of Ross David, the well known vocal teacher of New York, has been meeting with great success in concert and recital. Her programs are quite out of the ordinary, being made up of selections from Irish Folk Songs-Gaelic songs (in translation); Songs of Thomas Moore; Patriotic and more modern love songs. Scotch Folk Songs-Songs of Robert Burns; Jacobite war songs; Old Highland airs; Songs of the Lowlands, English Folk Songs—Old Eng-Ballads; Shakespeare songs; Songs of the Sea. American Negro Folk Songs-(Plantation songs); Songs composed and sung by the negro slaves in the South. Old Songs from America—Patriotic songs; Songs of Stephen Collins Foster; Negro Folk songs; Indian Folk songs. Modern American Songs—Songs by Ethelbert Nevin, Edward MacDowell, Mrs. H. H. A. Beach, Sidney Homer, Margaret Ruthven Lang, George Chadwick, Arthur Foote and others. Lieder—Songs by Brahms, Grieg, Richard Strauss, Debussy, Wolf and others. Children's Songs—Folk songs; Songs from Eugene Field, Robert Louis Stevenson, Christina Rossetti, Charles Kingsley and others.

Following are several press comments:

Miss Sturgis is graceful and of lovely presence. She is captivating in personal charm and wins favor instantly by her perfect way of presenting herself to her audience. In voice and bearing Miss Sturgis reveals a personality of great richness, diciplined by culture, so that her generous endowment shines through her art in a most captivating and many-sided power to please.—Augusta, Me., Kenneber Journal.

The singing of Miss Sturgis was charming. Her beautiful voice, clear, melodious soprano, was a delight to hear. Her enunciation was so perfect that one rarely lost a word of the folksongs and heart stirring old ballads.—Westfield, N. J., Standard.

The large audience was to be expected, as all those who had the good fortune to hear Miss Sturgis at her recital last year welcomed the opportunity of again listening to this delightful singer. Miss Sturgis is a vocalist of great ability. She sings with an understanding that brings the spirit of her songs unmistakably to her audience. Her personal charm and magnetism add greatly to the success of her wonderful voice.—Portsmouth, N. H., Times.

George Sweet's Studio Musicale.

The fifth of the series of musicales took place April 9 in George Sweet's spacious studios in the Metropolitan Opera House Building. Those musicians who heard Mr. Sweet in Italian opera with Madame Gerster over twenty years ago have marveled at the freshness and resonance of his voice in the difficult compositions he has sung at his musicales this winter, in spite of the fact that he secured but little rest from the constant singing done in showing interpretive effects and explanations n.ade to the many pupils who have been under his care all this time. The aria of Nelusko ("Ballato") from Meyerbeer's "L'Africane" he sang with great fire and intensity, and later in response to the request for something sentimental, gave Mildenberg's "Violet" with exquisite phrasing and fine English.

The advanced pupils who sang showed the careful training received in pure tone, distinct enunciation and musical phrasing, Laura Maverick, contralto, sang Schu-bert's "Ave Maria" and "Povero Marinar," by Miliotti; Josephine Lachmar, dramatic soprano, sang "Ritorna Vincitor," from "Aida" (Verdi); Edward Rollfs, lyric tenor, sang "Rosenzeit," Franz Abt, and "Io Tamero."

Mrs. George Sweet accompanied the singers and gave pleasure with her piano numbers, "La Truite," Schubert-Heller, and for an encore the C sharp minor etude of The last musicale of the season will be given Chopin on May 14.

Lucille Miller in "Hiawatha."

Lucille Miller, of Pittsburgh, has been engaged for the third time this season for an appearance in Marietta Ohio, and will sing there later in the month in "Hia-watha." The Marietta Journal said:

Miss Miller has sung in Marietta twice in private engagements, and is pronounced by all who were fortunate enough to hear her to be one of the best singers ever heard in the city. Miss Miller has a fine voice, is full of temperament, is dramatic in a very high degree, and sings with a broad and unmistakable intelligence. The club is exceedingly fortunate in securing Miss Miller for the "Hia-

Nor is M. Nougués a composer of transcendent ability. If one were in search of epigrams one might call him a Monte Carlo Meyerbeer, or a Parisian Leoncavallo. His fondness for the brass amounts to a mannerism-New York Morning Telegraph.

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"The Dance of Death" ("Totentanz"), by Felix Woyrsch, was given its première in America before a sold out house in the Auditorium on Monday evening, April to. This work is a morality play, with a musical setting, and is divided into five scenes, illustrating the call of Death to various conditions of humanity. Death appears first to the King, then to the Soldier, to the Child, to the Minstrel and finally to the Sage. The King is first introduced in his palace in the midst of a revel, which is interrupted by messengers who announce the revolt of Babylon; this formed the first part, Death the messenger. The King laughs and boasts the strength of his capital, deriding the messenger. Finally Death leads the King to the ramparts and shows him the city in flames. Overcome with despair the King seizes a torch, sets fire to tapestries, and while the women scream in a terrified chorus, he and his favorite sing a love song in unison and leap together into the flames. This ends the first The second scene introduces Jorg, the Soldier. scene. The scene opens with a soldier chorus singing praises to Mary, the Virgin fair, a number reminiscent of the solchorus from Gounod's "Faust" and also the "Ratapalan" from Meyerbeer's "Les Huguenots." this is a martial song of the Watchman, after which Jorg is seen throwing dice on the head of a drum with two barpshooters. A quarrel follows. Swords are drawn. Death, the messenger, appears again, and the orchestra's motif, a death march in the distance, gradually growing nearer, is beautifully built up, and the second scene ends in a well understood climax. The third scene, "the Child," is beautifully written, though here again the composer has called to his aid melodies reminiscent of Puccini, Massenet and even Ambroise Thomas. That scene presents the death of the Child, and a narrator is introduced who tells of a mother's agony watching her dying child. The chorus sings à capella describing the mother's dream, when Death enters softly and takes the child away. The fourth scene, Death the Minstrel, opened with a dance in Friedel, the Minstrel, comes to play for Signild, who has been crowned Queen of the May, and as she is sitting at night in her balcony the minstrel comes to play to her the violin nocturne as a love song. ladder to the balcony, and after fastening it mounts, but on the last step he meets Death, who bids him to stop. He falls, and this ends the fourth scene. The last scene is Death visiting the old man. "Old man, come now, had'st time spare, obey my call, to dance with me pre-pare!" Toward the close of the scene the chorus sings hallelujah of glorification, and the oratorio closes with Cantus Firmus sung by boys. Woyrsch's "Dance of Death" is a work of great magnitude, whose main defect Nearly all is its length and its reminiscent passages. well known composers are well represented in this ora-The three B's, Beethoven, Bach and Brahms; the Richards, "Richard the First" and "Richard the Sec-

Gounod, Meyerbeer, Thomas using this array of composers it can be seen that, though the work is big, it is somewhat deprived of originality. To be sure, the audience was enthusiastic, showing its approval at the conclusion of each scene by long and spon-

taneous applause.

The Apollo Musical Club of Chicago, under the direction of Harrison M. Wild, sang admirably; the attacks were precise, the shadings delicate, the blending of voices admirable, and the musicianship of the leader a ways in evidence. The work of the soloists was also praiseworthy in most respects

Caroline Mihr-Hardy, the brilliant soprano, came from New York to create the soprano part, and on this occa-sion also made her debut with the Apollo Club. She impressed her hearers deeply, her voice being especially well suited to the part-a voice of large compass, finely used, and though her role was somewhat limited by the com-poser, she made each opportunity count, and it is to be hoped that she will appear in Chicago in parts better suited to her.

George Hamlin had the only big part in the oratorio, and this noted tenor made a splendid creation. Mr. Hamlin, being in especially good voice, was heard to great advantage, and though the part is written rather for a dramatic tenor than a lyric one, his voice in the last year has so increased in volume that he was heard at all times the ponderous orchestra.

Arthur Middleton's Death was a big achievement. Superlatives are always used whenever this artist appears and again on this occasion he impressed as being one of leading artists in the oratorio field.

Rose Lutiger Gannon was intrusted with a part which though minor, gave ample opportunity of hearing Chicago's excellent contralto. Arthur Dunham presided at the organ, and the Theodore Thomas Orchestra played commendable accompaniment. Congratulations are order for the manner in which the production was presented in Chicago, and credit is due Harrison M. Wild, conductor; Carl D. Kinsey, business manager, and to each member of the Apollo Musical Club.

. . .

It is understood that demands for increased wages for nembers of the Theodore Thomas Orchestra and for orchestra members in various theaters were started at a neeting held this week by the Chicago Federation of A new scale of prices will be formulated by e. The increase to be demanded will vary Musicians. a committee. from 20 to 30 per cent. over the present scale of price and will apply only to minimum rates. The new demands will also cover orchestra members of second class the-aters. The Theodore Thomas Orchestra players are quite right in asking for an increase in their salaries, as good players are needed in that orchestra, players who will not insult a guest conductor and annoy the audience with conversation during an oratorio performance, like on the occasion of the "Dance of Death," when two members of this orchestra (whose names the writer does not wish to mention in order to avoid difficulties for those two men), and who should be severely reprimanded

N N N Rose Lutiger Gannon, contralto, will sing Verdi's "Requiem" next Thursday evening, April 20, at Milwaukee, Wis., under the auspices of the Irion Club. The follow-

ing week she will give a joint recital at Crown Point with ing week she will give a ,— Arthur Dunham of Chicago

The Amateur Musical Club gave a large tea Monday afternoon in Assembly Room, following a musicale in Music Hall. The reception was tendered to Frederick Stock and all the members of the Musical Art Society. All prominent members of the profession were present.

An individual wishing to call attention again to his influence with the managers of the Chicago Grand Opera Company induced a critic of the Chicago local press to announce the engagement of a pupil of that unknown teacher. may be true that Mr. Dippel has engaged this pupil to appear in a light opera, but it is absolutely untrue that she has een engaged as a member of the Chicago Grand Opera Company. . . .

Emil Liebling announces a complimentary piano recital by Helen Frazee, of the University of South Dakota, sisted by Robert Quart, Jr., tenor, in Kimball Hall, Mon-day evening, April 17. Miss Frazee is an instructor at the day evening, April 17. University of South Dakota and a pupil of Dean E. W.

M M M

Alexander Zukowsky, first violin in the Theodore Thomas Orchestra, met with his customary success at Janesville, Wis., where he appeared under the auspices of the Apollo Musical Club of that locality. Mr. Zukowsky played last week at Sinai Temple at the concert given for the benefit of the consumptive

. . .

The twenty-fifth and last Pianola Piano recital of the cason took place in Music Hall last Tuesday afternoon, April 11, before a large and enthusiastic audience. oist was Arthur Burton, who sang beautifully Handel's "Where'er You Walk," Whelpley's "The Nightingale has a Lyre of Gold," Clay's "I'll Sing Thee Songs of Araby" and F. E. B.'s "The Keys of Heaven." Mr. Burton's voice is correctly placed, admirably used, sweet and pleasing, and the audience manifested its pleasure by long and well deserved applause, insisting upon encores after each number, It is too bad that Mr. Burton is so busy in his studio as to be unable to appear in public with more frequency, since there are few, if any, baritones in Chicago with a more perfect equipment than this sterling artist possesses. accompanied on the Pianola Piano by Mr. Mac-Dermid, the preatest "pianolaist" in the Middle West, and rendered on the pianola piano selections by Moszkowski, Grunewald, Godard and Vogrich,

. . . Mabel Sharp Herdien has been engaged to sing in "The at Springfield, Mo., on Friday evening, May 19. Mrs. Herdien received a telegram from Charles L. Wagner, manager of the St. Paul Symphony Orchestra, asking her to join that organization on its tour. The regular so-prano being called away for two weeks, Mr. Wagner thought to give the place for that period to Mrs. Herdien, who was compelled to refuse the offer on account of her numerous engagements elsewhere

. . auline Meyer, a young and interesting pianist, made her Chicago debut in Music Hall on Sunday afternoon, April 9. in a very exacting program. The writer was unable to attend on account of other engagements, but from all reports, as well as from the criticisms in the local press, the success of this young pianist must have been complete. recitalist was the recipient of many floral tributes from numerous admirers in Chicago, It is said that her tone is pure, clear and velvety, that her technic is excellent and her interpretation praiseworthy in every respect.

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At the Ziegfeld, Paul Stoye, piano instructor at the Chicago Musical College, gave a recital last Tuesday evening, April 11. His program included the "Farewell" sonata by Beethoven, the Schumann "Carnival," the Bach fantaisie and fugue, and a group of Liszt numbers.

Alice Zeppilli, soprano of the Chicago Grand Opera Company, has departed for Europe and will return to Chicago in October. Miss Zeppilli will sojourn in Monte Carlo at Villa le Palis.

Wilhelm Middelschulte, the distinguished organist, played everal solos with his customary success in the Auditoriu

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Wednesday evening, April 12. The concert was a complimentary affair given under the auspices of the Chicago Daily News.

Francis Macmillen, the American violin virtuoso, comes to the Studebaker Theater for a farewell recital Sunday afternoon, April 30, under the direction of F. Wight Neumann. Mr. Macmillen will play the Mozart concerto in E flat major to the accompaniment of a double string quartet made up of members of the Theodore Thomas Orchestra

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Theodora Sturkow Ryder played the six etudes by Mac-Dowell at the annual program given by the Amateur Musical Club for the Art Institute in Fullerton Memorial Hall Tuesday afternoon, April 11. It is seldom that a pianist gives in succession the six etudes "Novelette," "Perpetual Motion," "Improvisation," "Impromptu," "March Wind" and "Elfin Dance," all of which were delivered with such artistry and musicianship that the critical audience insisted upon an encore, which was granted in Sapelnikoff's "Gavotte," which also won for the artist a rousing reception.

The second and last concert of this season by the Chicago Musical Art Society will be given on Tuesday evening, April 18, in Orchestral Hall. On this occasion the will will present a number of interesting novelties, many of which have never been performed in this country. . . .

"The Times," a comedy by Arthur Wing Pinero, will be given on Wednesday afternoon, April 19, by students of the School of Acting of the American Conservatory under the direction of Hart Conway.

Mary Cox, violinist, Marie Bergersen, pianist, and Charles LaBerge, baritone, will give a recital Saturday afternoon, April 25, in Kimball Hall, under the auspices of the American Conservatory.

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The Bush Temple Conservatory has notified this office to the effect that the summer normal class will begin at the school in June 19 and will be personally conducted by Julie Rive-King, pianist; Frank Webster, vocal teacher, and Kenneth M. Bradley, instructor of the school.

Volney L. Mills, head of the vocal department of Wesley College at Grand Forks, N. D., will sing a cycle of new songs by Louis Rowland, of the Wesley College fac-ulty, at the annual festival in Grand Forks. Mr. Mills says that the songs are very good and he thinks they will become popular when published. The cycle is called "In a Man's Life" and the songs are "Sport," "Friendship,"
"Love," "Duty" and "Valedictory."

Frederic Shipman, the impresario, has just returned to Chicago at the close of the Nordica tour of the present season, which ended in Muskogee, Okla. Mr. Shipman leaves in a few days for Winnipeg and the Cana Northwest to do the preliminary work on the Nordica Canadian tour, which opens in Vancouver the latter part of September next.

Silvio Scionti gave a recital in Kimball Recital Hall Saturday afternoon, April 25, under the auspices of the American Conservatory of Music.

The vocal teacher who holds the record for stranding pupils in Europe will not go to the other side this summer. Pupils are getting wise.

The following announcement was sent from the Chicago Musical College to this office: Anton Foerster will give his second piano recital of the season in the Ziegfeld on day evening, April 18. His program will include toccata, aria and fugue, C major (for organ), Bach, transcribed by Anton Foerster; thirty-two variations C minor, Beethoven; impromptu, op. 142, F minor, Schubert; sonata, B mmor, Liszt; nocturne, op. 27, No. 2, and impromptu, Chopin; "Witches' Dance," E. A. MacDowell; "Jeux d'Eau," Maurice Ravel; Hungarian gipsy songs, Tausig. Mr. Foerster's recital will be the final evening in an extended list of concerts offered under the direction of the Chicago Musical College during the past season. A new series of concerts will be given during the coming spring

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A season of concerts, operas and kindred entertainments is planned for the Ziegfeld next year. Bookings are now being made.

The Chicago Musical College School of Opera now has two operatic productions in rehearsal for public tion shortly after Easter. Carl Ziegfeld, general manager of the Chicago Musical College, who has been confined to his home with an attack of the grippe for several days, has resumed his place at the college.

. . .

Thomas Ricketts, one of the best known of the old school actors of the American stage, and a stage manager

as a local home for all that is best in the concert, dramatic, lyceum and club field. Mr. Ricketts now has the booking schedule for next season ready and expects to secure for the Ziegfeld a majority of the concerts, recitals, entertainments qualified to take place in this ideal auditorium

Hanna Butler will furnish the program at a reception to be given by Hugh Stuart Campbell in the foyer of the Olympic Theater Thursday afternoon, April 20. Mrs. Butler has been engaged as the soloist for the presentation of the "Creation" by the German Singverein in Orchestra Hall on May 19. Mrs. Butler will sing her role in German. The tenor part will be taken by John B. Miller and the baritone role will be assumed by Albert Borroff.

. . .

The Chicago North Shore Festival Association will give its third music festival in the Northwestern University Gymnasium at Evanston, Ill., May 25, 26 and 27. A festival chorus of 650 singers, a children's chorus of 1,200 voices and the Theodore Thomas Orchestra have been engaged. among the soloists who will appear are Johanna Gadski, Alma Gluck, Perceval Allen, Mabel Sharp Herdien, Janet Spencer, George Hamlin, Reed Miller, Clarence Whitehill and Horatio Connell The festival chorus will be recruited from the Evanston Musical Club, the Ravenswood Musical Club under the direction of Arthur Dunham, the Ravenswood Men's Chorus, the Choral Class of the School of Music of the Northwestern University, and the A Capella Choir of the School of Music of the Northwestern University. The children's chorus will be drawn from the Evanston, Wilmette, Glencoe and Winnetka schools. The first concert will take place Thursday evening, May 25, when Handel's "Judas Maccabaeus" will be given with Perceval Allen, Reed Miller, Janet Spencer and Clarence Whitehill as soloists. The second concert Friday May 26, will enlist the services of Johanna Gad ski and Janet Spencer as soloists in a miscellaneous program assisted by the Theodore Thomas Orchestra under the direction of Frederick Stock. The third concert will take place on Saturday afternoon. The soloists will be Johanna Gadski, soprano, and Reed Miller, tenor, assisted by the Theodore Thomas Orchestra and the Children's Chorus. At the fourth and last concert, Saturday evening, Elgar's "Caractacus" will be presented with Alma Gluck, Clarence Whitehill, George Hamlin and Horatio Connell. At one of these concerts, "May," a cantata by Bush, will be performed by children's voices and orchestra. position won the prize of \$100 offered by the Chicago North Shore Festival Association for a work composed for young people. Carl Bush, the writer, is a resident of

The Cosmopolitan School of Music and Dramatic Art gave a pupils' recital in its studios on the ninth floor of the Auditorium Building, Saturday afternoon, April 15. Four soprano pupils of Hanna Butler, pupils from the Morley, Eidan, Lewis and a soprano from Miss Case's class were the participants and all shared in the enjoyment of the afternoo

Bernard Ulrich, business manager of the Chicago Gran-l Opera Company, arrived in town this week and will remain in Chicago for a while looking over the business for the next season of grand opera.

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The Theodore Thomas Orchestra concerts were given in Orchestra Hall Friday afternoon, April 14, and Saturday evening, April 15. The soloist, Concertmeister Hans Letz Glenn Dillard Gunn, of the Chicago Tribune, says:

Mr. Letz's tone, though always true to pitch, has an irritatine flatness and inexpressiveness for which no amount of skill in the execution of the double notes can compensate. Also he is a good

In the first two numbers of the program, when he was absen-om the first desk, one noted the remarkable purity of the violi-

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The Bush Temple Conservatory announces a piano cital by Julie Rive-King to take place in Bush Temple Recital Hall Friday evening, April 21. Madame Rive-King will be assisted by Edgar A. Nelson, who will play the orchestral part on the second piano.

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Edwin Schneider, pianist-composer, and Christ Andern, baritone, will give joint recital out of town the latter part of this month.

Prudence Neff, pupil of Glenn Dillard Gunn, gave a piano recital in Music Hall, Sunday afternoon, April 16. She was assisted by a violinist and a cellist.

The Theodore Thomas Orchestra will invade the East, giving concerts in Boston next December. Bostonians will be surprised. Enough said.

Herman Devries, the well known vocal teacher and opera coach, will open his studio in the Fine Arts Building, June 26. Mr. Devries, who for twenty years was a leading bari-

of national reputation, has taken charge of the Ziegfeld tone in Europe and America, made his first bow before an Theater as manager and proposes to establish the theater American audience in November, 1868, under the management of Maurice Grau, in the Auditorium Theater, Chiago, as Mephisto in "Faust," appearing also in the following parts with the same organization: Capulet in "Romeo and Juliet," St. Bris in "The Huguenots," the Count Almavina in "Nozze di Figaro," Plunkett in "Martha" and Sparafucile in "Rigoletto" and Basilio in "The Barber of

An evening of song, with Cecil Fanning, baritone; Lulu Jones Downing, composer-pianist, and H. B. Turpin, ac-companist, will take place in Music Hall, Tuesday morning, April 25. Among the numbers forming the second part (all of which are by Mts. Downing) will be a reading, "Pipes of Pan," poem by Cecil Fanning. The musical set-ting is said to be beautiful and one of the best composins of this gifted Chicago woman.

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The American Conservatory informed this office that Minnie Cedargreen, violinist, and Mrs. P. C. McGregor, oprano, will give a joint recital in Music Hall, Fine Arts Building, Thursday evening, April 27.

Neuritis in the arm is a terrible ailment for a violinist. There is one violinist in Chicago known to have been afflicted with this condition. Condolences from this office to this artist, who has been compelled to cancel dates.

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Theodore Bergey, tenor and vocal teacher, informed this ffice that, contrary to rumors floating on Michigan avenu he is not going to Europe this summer. This is due to the that his time is nearly all filled for the summ months. Mr. Bergey will postpone for another season his return to the Continent, where many friends were awaiting him and his charming wife.

The Illinois Music Teachers' Association has issued a bulletin and invitation to the members and friends of the Teachers' Association, which will hold its convention in Centralia, Ill., May 2, 3, 4 and 5. It is the first time in the history of the association that a city in Southern Illinois has been chosen for its meeting place. Among the artists from Chicago that have been engaged to appear are Dr. W. C. Wiliams, bass, and Glenn Dillard Gunn, who will play Liszt's E flat concerto for piano with the Minneapolis Orchestra, under the direction of Emil Adolf Brune and Mary Wood Chase will also participate at the convention. Mr. Brune will read a paper on "Liszt and His Influence in Modern Music," and Miss Chase's paper will be "Can the American Music Student Complete His Education in This Country?"

. . .

F. Wight Neumann, in an interview with THE MUSICAL Courier representative, said that his caricature, which appeared in these columns last week, was a good likeness of himself, but he objected to the nudity of his cranium. Mr. Neumann in the same interview said that he would leave for Europe the first part of May and would return the latter part of September. The impresario will go first to Rome to take in the exposition and will sojourn afterward in Kissingen. Mr. Neumann informed the writer that this season, financially speaking, was better than the former one by some \$4,000.

Flora Wilson at Pasadena.

Flora Wilson, the soprano, is meeting with success everywhere on her tour of the Pacific Coast. given recitals in the large cities, and now her lovely voice is delighting tourists and residents in garden spots of the Golden State. April 7 Miss Wilson gave a recital in the ballroom of the Maryland, in Pasadena. Assisted at the piano by Gertrude Ross, Miss Wilson sang songs in English, German and French by Chaminade, Fontenailles Thomas, Arne, Saar, Nevin, Bohm, Dvorák, and arias from the operas of Gounod, Meyerbeer and Verdi; also Scotch ballads. The Daily News of Pasadena published the following notice of Miss Wilson's recital:

She possesses a voice of wide range, which she uses with sweet, full sustained tones that bring their merit of enthusiastic applause. Her program of last evening was selected with that care that the artist should give to sustain a happy medium of fitness and also becomes to the audience.

artist should give to sustain a temp, and the pleasure to the audience.

As she has delighted audiences in Washington, her home city, for she is the daughter of James Wilson, Secretary of Agriculture, New York, Salt Lake, Philadelphia, San Francisco, Brooklyn, Ogden, Des Moines and other cities in the United States, as well as London, Lucerne, Paris and other continental cities, so she brought the witchery of song, the magnetism of a remarkable personality and visual pleasure last evening when she appeared before the people who know art and the artist.

who know art and the artist.

Perhaps Miss Wilson was heard to greater advantage in the plaintive songs and ballads, for she has the art of putting pathos into that which requires pathos; yet when she sings the light, happy songs that show delicacy of technic, it becomes the belief that she is at her best in those. However, her rendition of Meyerbeer and Verdi were so brilliant, cure and unusually rearing as to overshadow, if needs to be the program. Her Italian, French and German are perfect in diction.

Carl Gives Guilmant Memorial Concert.

when Pelix Alexandre Guilmant passed away at his villa in France three weeks ago, the world lost one of its greatest and best men. Guilmant, celebrated as the greatest French composer of church music and one of the greatest program virtues; was helicated to the greatest program virtues; was helicated as the greatest program virtues; was helicated to the grand organ in the Cathedral of Notre Dame, Paris.)

Motet, Quam Delicta (Psalm 84).

How Amiable Are Thy Tabernacles, O Lord of Hosts.

organ virtuosi, was beloved as

Through William C. Carl, one of Guilmant's most distinguished American pupils, American subscribers of THE MUSI-CAL COURIER have read much that was interesting and enlightening about Guilmant's art and his personality. When Mr. Carl established his organ chool in West Twelfth street, New York City, he called it the Guilmant Organ School. This school has attracted pupils from the Atlantic to the Pacific and from the South and

Important features of metropolitan musical life are the Carl organ concerts in the historical (Old First) Presbyterian Church, corner of Fifth avenue and Twelfth street. That Mr. Carl would give a concert to honor the memory of his beloved master was a foregone conclusion. The beautiful church was crowded to hear the music on Monday evening, April 10, when the memorial concert took place. The choir of the church, with Margaret Harrison, soprano; Randall Hargreaves, baritone, and Christiaan Kriens, violinist, as soloists, assisted Mr. Carl and the choristers in the following program of Guilmant composi tions:

Organ—
Marche Religicuse (on a theme of Handel).
Lift up Your Heads, O Ye Gates.
Communion in A flat (dedicated to Mr. Carl).
Caprice in B flat.
Chorus, Gloria in Excelsis (Mass in E flat).
Violin—

Romance sans paroles. Melodie in G major.

Largo e Maestoso, symphony in

Allegro, symphony in D minor.

Motet, Come unto Me (new), (dedicated to Mr. Carl).

Scherzo, from the fifth sonata. Prière et Berceuse.

Priere et Berceuse. Solo, with chorus, O Salutaris Hostia (with violin obligato). Organ, Marche Funchre et Chant Seraphique.

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Guilmant's music is his greatest monument. He wrote

on large, noble canvases. His themes were original but, above all, they were beautiful. modern composers church music he is one of the few whose compositions are without the theatrical effects which caused the Pope of our day to issue an edict forbidding the tawdry style music to be sung in divine worship.
The Guilmant works have the true devotional characteristics. If he had lived two hundred years ago he would have been called "Johann Sebastian Bach of France." As it is, he has been a mighty influence in the music of the modern church. Thanks to William C. Carl we have heard this beautiful music for many years and we trust to hear it for many years to come.

As will be seen on the program, a number of the com-positions presented are dedi-cated to Mr. Carl. The motet "Come Unto Me" was published but a few months ago, and the copies used at the Memorial Concert were Mr. Guilmant's last Christmas present to Mr. Carl. The "Communion" in A flat, also dedicated to Mr. Carl, was written in Wurtzburg, Germany, on Mr. Guilmant's return from Bayreuth, and on arriving in Paris the famous composer added the dedicatory inscription to his beloved American pupil and then presented it to Mr. Carl. Three other organ compositions by Guilmant are dedicated to Carl.

In the large congregation Monday evening of last week there were many prominent French residents of New York, including the Honorable Etienne Lanel, the French Consul, with a party of friends, who occupied seats in the reserved

section. The French Ambassador sent his regrets from Washington, previous engagements making it impossible for him to come to New York to attend the concert. The edifice was appropriately adorned with French and American flags draped with crape.

To complete this record of a memorable and beautiful concert, the names of the choir should be added. They



A special souvenir program was published in black and

white, with Guilmant's picture on the frontispiece. The picture shows the deceased master in the vestments worn while officiating at the church services in Paris. special program also contained the biographical sketch which Mr. Carl wrote for THE MUSICAL COURIER April 5; also resolutions of sympathy passed by the Guilmant Organ School of New York and the Guilmant Club of America. Before the concert a dignified procession of choristers and the faculty of the Guilmant Organ School came out of the chapel into the main edifice and marched up into the choir. Mr. Carl played with all the skill and beauty of an art that is without flaws. The choir sang

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are as follows: Sopranos, Miss Harrison, Miss Rverson, Miss Cooke, Miss Millington, Miss Gray, Miss Butler, Mrs. Koonz. Altos, Mrs. Smith, Miss Lee, Miss Campbell, Miss Howland. Tenors, Mr. Gray, Mr. Hauser, Mr. Ruggles, Mr. Gallagher. Bassos, Mr. Sarto, Mr. Robertson, Mr. Egerton, Mr. Biesenthal and Mr. Tapper.

MEMPHIS MUSIC.

MEMPHIS, Tenn., April 15, 1911.

It is gratifying indeed to the musicians of the city who

cluding in their programs high class musical numbers. Scarcely a meeting of the past week but has included on the program at least one good musical number, and at many of the social afternoon and evening affairs attractive musical programs are given by the city's best talent. A brief resume of the programs of the past week, on which appeared musical selections, includes the meeting of the Salon Circle Monday afternoon, when Edith Washington, Leo Schneider, Gilbert Levy, Grace Segler, Blanche Evans and Edna Smith added greatly to the pleasure of the afternoon's enter-tainment with delightful musical selecchapter, U. D. C., included in its attractive program splendid musical numbers, which were charmingly presented Alice Neely Collier, Harold Walsh, Mrs. C. L. Lancaster, Mrs. Walworth and Mrs. C. C. Miller. Mrs. W. O. Early gave an attractive afternoon affair Wednesday, when the feature was a usical program with Helen Kelly, Mrs. Early, Mrs. McKeever and Mrs. McCoy as the soloists. Thursday the Ladies' Temple Auxiliary of the Jewish Temple gave their final program of the year, which included musical numbers of real worth by Mrs. Arthur Seessel, Dorothy Herzog, Claribel Hirsch and Will Ler-ner. The Renaissance Club met this week, too, with the usual excellent program, under the direction of Mrs. Iveron Graves. The Sarah Law Chapter, J. D. C., celebrating Shiloh Day, Fri-The Sarah Law Chapter, day, included in its program several at-tractive musical selections by Grace Powell, Douglass Darnell, Mrs. E. W. Taylor and Mrs. F. M. Guthrie.

Flossie Taylor is hostess for the meeting of the MacDowell Club this afternoon at the Woman's Building. The subject for the meeting is "Beethoven and His Works." A musical contest is a feature of the program, after which

discussion of the Haydn "Toy Symphony," as being prepared by members of the club, will be heard. The several have been rehearsing for the past weeks, and the parts are now about ready to put together. There will be eighty-five children in the "Toy Symphony," which, on

the whole, will be one of the most attractive musical events

. .

On April 22, little Norma Bass, a wonderful nine year old pianist of this city, will give a piano recital under the direction of Mrs. W. P. Chapman. Miss Bass includes in her program six solos, a piano duo and a Mozart con-

The program for the next symphony orchestra concert are exerting great effort for the advancement of music has been announced by director Jacob Bloom as follows: to note that many of the social and literary clubs are in-



OLD FIRST PRESBYTERIAN CHURCH, NEW YORK CITY, Where William C. Carl is organist and che

Schubert; overture, "Merry Wives of Windsor," Nicolai; gondoliera (for strings), Saar; Slavonic dance, Dvorák. This concert will be given at the Lyceum April 20, and with the orchestra will appear the Memphis Choral Society with selections from "Tannhäuser" and numbers by

STUDY MUSIC IN PARIS A. J. GOODRICH Florence A. GOODRIC

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Elgar and Gounod. Professor Boutelle has charge of the

. . .

The next rehearsal of the orchestra will be held Wed-

nesday at the Lyceum. The last concert of the season will be given May 4 and will be a request program. The popular numbers played by the orchestra will be published in the daily papers, and the public will select the program from these by popular vote. Augusta Semmes, business manager for the Orchestra Association, states that the work for the coming season is most encouraging, and the prospects are that next year will be the greatest, artistically and financially, in the history of the organization.

. . .

The weekly informal recital of the pupils of Professor and Mrs. Bloom, Mr. Kellar and Mrs. Reese takes place Sat-urday in the Memphis Music Studios. These recitals, while informal, are most attractive with delightful selections for violin, piano and voice. The members of the classes take great pride and pleasure in appearing before each other.

* * *

Mrs. Charles R. Miller announce: chamber music recital, to be given at her home on Union avenue in May.

. . .

The next meeting of the Beethoven Club will be held Wednesday morning April 12, at the Woman's Building. The regular meeting will be opened at 10.30, oreceded by a board meeting which opens

LAFAYETTE CONCERTS.

LAFAYETTE, Ind., April 10, 1911. The Russian Symphony Orchestra, of New York, which appeared here April 1 in the Dreyfus Theater, drew a large and delighted audience. The applause was so generous as to elicit several en-The soloists were Nina Dimitrieff, soprano; Lelia Joel-Hulse, contralto; Frank Ormsby, tenor; Bertrani Schwahn, baritone, and Nikola Sokoloff, violin. The rendition by the vocalists of

the quartet from "Rigoletto" was : plendid and most enthusiastically received.

An open meeting of the Monday Evening Musicale was An open meeting of the Monday Evening Musicale was held in the Y. M. C. A. Auditorium on March 20. The first part of the program consisted of two song cycles. "The Wandering One," sung by Zou Wood, soprano, in a charming manner. Edward Frank sang Cadman's "Ina charming manner. Edward Frank sang Cadman's "Indian Songs" and was recalled, repeating "From the Land of the Sky Blue Water." His voice possesses a rare sweetness. The second part comprised a quartet: Zou Wood, soprano; Mrs. W. H. Upjohn, contralto; Hardy Noures, baritone; Edward Frank, tenor, who gave "Dorothy's Wedding Day" by Lane Wilson, which was sung in a very effective and artistic manner. Each soloist responded to encores.

A large audience greeted the Purdee Mandolin and Glee Club at its concert given Friday evening, April 7, in Fowler Hall, under the direction of the leader, Gordon Erickson, of Chicago. The program embraced numfrom Grieg, Donizetti, Gounod, Moszkowski, and several typical college selections; in many respects it was the best ever given by the club. "The Wedding of the Winds" and the Spanish dance by the mandolin club were especially worthy of mention. The concert was greatly enjoyed, and the standard of the work and splen-did rendition places the Purdue organization among the leading college musical clubs of the country. . .

On Palm Sunday the Trinity M. E. Church Choir, under the direction of Edward Frank, presented Maunder's sacred cantata, "Olivet to Calvary." The choir had the assistance of twenty additional voices for chorus work, and the solos, sung by Robert Long, Hardy Nourse, Edward Frank, Zou Wood and Viva Johnson, were much L. M. B. enjoyed.

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DES MOINES SECOND FESTIVAL.

DES MOINES, Ia., April 12, 1911.

The second annual Greater Des Moines Music Festival opened Monday evening, April 3. The traditions of the former year were maintained, even to weather conditions. The lowering skies, the creepy mists, the sighing winds that greeted Schumann-Heink also marked the appearance of Bonci. Marked—but scarcely marred—for in the expectancy of great pleasure the music lovers of the city vere unmindful of mere surroundings, and in the realiza tion of the expectancy, in listening to the wondrous art of the singer, they were carried far away to the land of "sunshine, of beauty and song." The great auditorium is ot an ideal place for a song recital, but an audier 4,000 people cannot be packed into an ideal recital hall.

Signor Bonci's program opened with Gluck's "O del mio dolce ardor," followed by the familiar "Caro mio ben, Giordiani, and "Chi vuol la zingarella," Paisiello. Thi latter number was given a most beautiful and sprightly rendition. Mozart's "Un auro amorosa" was substituted for Mendelssohn's "On the Wings of Music," and it was a de-Two of Schubert's songs, "Who lightful bit of singing. Is Sylvia?" and "Hark, Hark, the Lark," came next, After each Bonci was given an ovation, and he was compelled to repeat the latter.

After a piano solo by Harold Osborn Smith, "Caprice Espagnole," Moszkowski, brilliantly rendered, came the first real thriller of the program, "M'appari tutt amor" ("Mar-tha"). The audience, for the most part unfamiliar with the Italian title, were not expecting the general favorite, "Ah, So Pure," and when realization came after the first few notes there was a sort of a gasp and then an intensity of attention. Superbly sweet, the tones simply flowed in limpid stream, reaching even in the softest passages the remotest corner of the great hall. Silence followed the closing notes a moment, then the building was shaken with storms of applause. The demand for an encore was undeniable, and an encore from "Mignon" was offered as a reward.

A group of French songs by Bizet, Debussy and Godard permitted the audience to get back to normal, only to be caught up and carried away by the sublime beauty and power of the rendition of the aria, "Che Gelida Manina" ("La Boheme"). The audience had awaited a high note that it might know the range of the voice, and the sweet high C, taken as easily and naturally, as full and strong as a note of the middle register, satisfied every anticipation. Again Bonci was given an ovation.

The program was closed with two English songs, "Mother o' Mine," by Tours, and "A Maid Sings Light," by MacDowell, and following a song in Italian by Leon-cavallo, "Mattinata." The singer retired and the audience started to leave, but the longing for just one more was irresistible, and again Signor Bonei was recalled. With the majority of the audience standing, he sang the charming air, "La donna e mobile," from "Rigoletto."

After the concert a banquet was tendered to Bonci by the Italian-Columbus Club, Dr. and Mrs. Bartlett and Mr. and Mrs. Robert M. Haines being also guests.

The second concert of the festival series was given Tuesday afternoon by the Minneapolis Symphony Or-chestra, assisted by Lucille Stevenson-Tewksbury, soprano; Genevieve Wheat Baal, contralto; Charles Har greaves, tenor, and Carlo Fischer, cello. The orchestra under the superb conducting of Oberhoffer rendered its part of the program faultlessly. In accompanying the soloists, Mr. Oberhoffer showed fine restraint and made the orchestra work the background against which the solos stood out in high relief. Mrs. Tewksbury, an old favorite, sang, as always, in perfect form. Her voice is beautiful and she uses it with fine and discriminating

Mrs. Baal is a Des Moines resident. She is well known locally as a teacher and one of the members of the quartet of the Central Presbyterian Church, but she has never been heard in so pretentious a role. Reports of great successes at Winnipeg and other places on the present tour had come to her friends, and every heart in the audience was offering silent prayer that she might rise to great heights on this occasion. Most gloriously did she answer the prayer. Mrs. Baal is a beautiful woman. Splendidly gowned and maintaining a fine but gracious repose, her stage appearance is compelling. Mrs. Baal is scarcely surpassed by any contralto on the American Great range, limpid tones through all the register, perfect breath control and intelligent phrasing combine to make her singing entirely satisfying.

Mr. Hargreaves was a stranger to his audience. His voice is a sweet natural tenor, true throughout the entire register, even to the high C. He sings easily and interprets artistically and was well received.

Carlo Fischer, master cellist of years gone by, is now past grand master of this instrument. It is difficult to improve on the sort of playing this man has often done, but some way or other he succeeds and becomes a greater, truer artist as the years go by,

The evening concert again brought Symphony Orchestra, assisted by Marcus Kellerman, basso, and Gerville-Reache, contralto. Mr. Kellerman's singing of the aria was excellent. Into "Danny Dever," which he sang as an encore, he certainly put a lot of fire and action. The audience expressed approval of Mr. Kel-

Madame Gerville-Reache, the superb contralto, was heard in two numbers and two encores, one of the latter being "My Heart at Thy Sweet Voice," from "Samson and Delilah." The singing of Madame Gerville-Reache. was glorious in every respect.
Richard Czerwonky, concertmeister of the Minneapolis

Orchestra, is also a fine virtuoso. His playing inspires hearers with desires and aspirations for truer, purer, nobler attainment in their own lives and in the world at large. Certainly, this is the ultimate end and aim of art.

The limitations of language render it impossible to express adequately the appreciation due Mr. Oberhoffer and his orchestra. They are a great factor in raising the artistic ideals of the West. The citizens of Minneapolis whose generosity makes such an organization possible render great service to their fellow men. The entire West is being made better by reason of its existence.

Such was the Second Music Festival in this Western

To good, old Dr. M. L. Bartlett, who has given of his time and of his strength to bring it to a full fruition, grateful thanks are due. He has wrought a good work, and all Iowa joins in hoping that his course is not finished, but that for many years to some he may to be our leader and instructor in the beautiful art of

The programs of the Tuesday afternoon and evening

SECOND CONCERT-TUESDAY AFTERNOON, APRIL 4 GRAND POPULAR CONCERT.

Minneapolis Symphony Orchestra.
Emil Oberhoffer, conductor.
oloists—Lucille Tewsbury, soprano; Genevieve Wheat-Baal, ontralto; Charles Hargreaves, tenor; Carlo Fischer, cello. Soloists-Lucille Tex

Program:

Overture, Merry Wives of Windsor......Nicolai Overture, Merry Wives of Windsor. Nicolai
Cello solo, Andacht (Devotion)... Popper
Carlo Fischer.
Tenor solo, Salve dimora, from Faust... Gounod
Charles Hargreaves.
Angelus, slow movement from prize symphony. Hadley
Soprano solo, Prayer from La Tosca. Puccini
Mr. Tewksbury.

THIRD CONCERT-TUESDAY NIGHT, APRIL 4.

Symphony Nicht.

Minneapolis Symphony Orchestra.

Emil Oberhoffer, conductor.

Soloists—Madame Gerville-Réache, contralto; Marcus
Kellerman, basso; Richard Czerwonky, violin.

Program:

Aragenaise. Madrilene. Navaraise.

Contralto solo, aria from Oueen of Sheba, Plus grand dans son obscurite!

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The Seattle North Pacific Saengerfest, August, 1911



and goes to Germany in October to participate in the Liszt Anniversary Celebration at Heidelberg which will be conducted by Richard Strauss and Felix Mottl, returning to America to start the regular tour at the end of October.

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KATHLEEN PARLOW BEGINS NEXT SEASON WITH BOSTON SYMPHONY.

The following announcement in the Boston Transcript indicates that Kathleen Parlow, one of the few great violinists of the day, is to return to America for another tour next season:

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Miss Parlow, the violinist, has not only been engaged for a par symphony concerts next autumn in Boston, but also for one of e "trips" of the orchestra to New York, Philadelphia and other ies. To no other new violinist, except Mr. Elman, has the orestra been so deservingly hospitable. Nearly every metropolitan



KATHLEEN PARLOW.

city in America now knows Miss Parlow, in a single season and without preliminary heralding, as a remarkable violinist. Her victory has been of merit and nothing else.

Antonia Sawyer, American manager for Miss Parlow. has signed contracts with the Boston Symphony Orchestra for a tour of ten concerts. Miss Parlow is also engaged for the Springfield, Mass., festival for May 13, where she

Recital by Mabel Sniffen.

Mabel Sniffen (pianist), pupil of Gustav L. Becker, and Alice Ralph (soprano), pupil of Carlos N. Sanchez, engaged in a recital in Assembly Hall, New York, on April 11. The program was as follows:

Prelude and fugue in G......Bach

Capriccio, op. 76, No. 1Brahms
Miss Sniffen.
Allegro de Concert, arranged for two pianosChopin
Miss Sniffen and Gustav L. Becker.
Caro Nome, from RigolettoVerdi
Miss Ralph.
Philosophy
Mazurka, op. 24, No. 2Saint-Saëns
Abendlied, op. 6, No. 2
Ride of the WalkyriesWagner
Arabeske, op. 18Schumann
Märchen (Fairy Tale), op. 162, No. 4
Etudes, op. 19, B minor, No. 6, and E minor, No. 8Poldini
Du bist wie eine BlumeRubinstein
Chantez-riez-dormezGounod
Spring Song

Miss Ralph.

Concerto in B minor (Larghetto and Allegro Moderato)....Hummel
Miss Sniffen, Mr. Becker at second piano.

Miss Sniffen's playing was much admired and she was compelled to give an encore, etude in F op. 36, No. 13 (Poldini). Miss Ralph's fine voice pleased the audience to such an extent that she was rewarded with two re-calls, "Philosophy" (Ennelt), and an Irish song (Clark).

Bernardo Olshansky Applauded.

Bernardo Olshansky, basso pupil of Giacomo Ginsburg, was roundly applauded at a big "Poetry and Art Evening," recently held at the Café Boulevard. The New York Staats-Zeitung said of the affair:

The overwhelming basso of Bernardo Olshansky resounded glori-ously in the Russian aria. "As the King Went to War," and the baritone and well-known vocal instructor, Giacomo Girisburg, was tremendously applauded for his beautiful, rapturous singing of the prologue from "Pagliacci."

will play by request the Tschaikowsky concerto. The violimist also gives a recital at Oberlin, Ohio. Could she have remained in America later than the middle of May would have been engaged for a number of the festivals

Miss Parlow's extensive bookings for London and the Continent, however, demand her presence in Europe by the last week in May.

Heinemann's Singing Delights Salt Lake City.

Alexander Heinemann, the German lieder singer, is meeting with phenomenal success in the West. The following extract refers to his appearance at a concert in Salt Lake City:

Alexander Heinemann demonstrated in a remarkable man

Alexander Heinemann demonstrated in a remarkable manner last night that art is the universal tongue. He demonstrated that the language of the soul is art, and that one who expresses that language through his art may communicate with those of another tongue, without loss of clarity.

Heinemann spoke the universal language in his song numbers last night, and the enraptured audience greeted each number with a salvo of applause that ræcked the historic building in which he sang. So tumultuous was the applause, so insistent was the audience, that the great singer was forced to violate the rule of the concert and respond with an encore. He did it so gracefully and so amiably that he won the hearts of his hearers by his personality as well as by his rare gift of song.

The audience assembled to greet the German lieder singer, the Orpheus Club, the Tabernacle Choir, the organist and the Salt Lake Symphony Orchestra in one of the rarest and finest musical opportunities ever offered to the public of this city.

The audience was a warmly spontaneous and responsive one. Not a number but was received with a tremendous greeting, such a greeting as should, and undoubtedly did, warm the hearts of the artists.

Mr. Heinemann then appeared. He sang a group of three songs by Beethoven, They were "Ich Liebe Dich," "In Questa Tomba" and "Der Kuss." His first phrase marked him as an artist, and the audience gave him the reception and the recognition he deserved. and "Der Kuss." His first phrase marked him as an artist, and the audience gave him the reception and the recognition he deserved. In this group Heinemann shattered one pet theory—that the German tongue cannot be trained to clear and perfect enunciation; that the words cannot be so sung that they possess value as media of expression of definite thought pictures—for Heinemann's words were like polished gems, and this, with his wonderful art of expression, conveyed the text of his songs as clearly to his audience as though he had sung in English.

Heinemann's voice is not a great, rugged, oppressive voice. It is a voice that expresses the perfection of art, the art of control, the art of modulation, and the art of expression.

Heinemann's second group comprised "Greisengesang," "Wohin" and "Erl König," by Schubert. His greatest dramatic triumph was in the third of this group, and the audience felt the calm assurance of the father, the fear of the boy and the cruel and remorseless insistency of death.

Heinemann's third group comprised four numbers by Hans Hermann. They were "Robespierre," "Salomo," "Der Alte Herr" and "Drei Wanderer." So delighted was the audience that Heinemann was compelled to appear time and again and bow his smiling thanks, but still the house would not be satisfied. He rewarded this insistence by singing Schumann's "The Two Grenadiers."

The accompanist, John Mandelbrod, while taking a subsidiary place, performed his part with a skill that matched that of the soloist. Mr. Mandelbrod gave a breadth of feeling, a warm personality, an individuality to his accompaniments that made them a part of Heinemann's work.—Salt Lake Evening Telegram, April 7, 1911.

Final Russell Recital.

The fifth historical piano recital by Dallmeyer Russell was given on Tuesday evening, March 28, with Romaine Smith (soprano) as the assisting artist. As usual the large studio rooms were filled to overflowing, this being the last of the series of recitals of 1910-1911, and the thirteenth historical program presented by Mr. Russell and assisting artists since his return from Europe two years ago. Romaine Smith is the soprano of the Point Breeze Presbyterian Church, and during the last year has been meeting with extraordinary success in concert work. The piano numbers on this program were selected by request from the compositions played by Mr. Russell at his seven recitals last year and four of the present series. The list included more than seventy-five composi tions and thirty composers, the principal numbers being Schumann's C major fantasie, Beethoven's "Apassionata Sonata" and Liebling's "Florence Waltz."

Jomelli to Return Next Season.

Jeanne Jomelli, the Dutch prima donna, is one of the celebrated singers already booked to return to America next season for another concert tour. She is now under the management of Haensel & Jones, of New York, and this bureau is closing dates way ahead for next winter's tour, which is to begin January 1, 1912.

In Europe, Madame Jomelli is engaged to make tours n England, France and Germany. Besides the concerts, she is to have numerous "guest" appearances in opera.

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The cor	nplete	list of		Schlesinger's application.	Compositions	mailed

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LEIPSIC, March 29, 191

The twenty-second and last Gewandhaus concert of the season under Arthur Nikisch has the Haydn G major symphony, No. 13, and the Beethoven ninth symphony. The solo quartet includes Gertrud Bartsch, Bertha Grimm-Mittelmann, Jacques Urlus and Alfred Kase, all of the Leipsic City Opera. The rendition of the Haydn symny is especially enjoyable in Nikisch's crisp and cheer-beat. The purely orchestral movements of the Beethoful beat. are highly impressive, and but for the soprano the solo quartet would be thoroughly satisfying. The chorus sings promptly if not always in best vocal quality, as it is heard in the high tones for the sopranos. In the first movements of the ninth symphony the score does not seem to provide for the great tone volume of the al modern orchestral composition, and the other Beethoven symphonies generally show more volume, vet character of the composer's inspiration, and the m cal ideas, are nowhere more intense or portentuous than It is therefore some decades too soon to begin predicting just when the composition will be retired on old age pension. . .

Last year the Gewandhaus Orchestra gave a June concert under Nikisch, for the benefit of fund. This year Nikisch will conduct the men in an extra concert for the same fund on April 22. In the interim Nikisch will have conducted two public concerts in St. Petersburg, and still another program in the Winter Palace of the Czar, when only the Czar and his family will hear. Other spring work of Nikisch's includes opera per-formances at Halle ("Tristan und Isolde") and the "Nibel-ungen" cycle at Wiesbaden, also appearances in Paris and

The Leipsic correspondent of The Musical Courier was in Berlin to hear the concert of compositions by Mortimer Wilson, who has spent a season in Leipsic. The Berlin correspondent of the paper also reported in person. The works given by pianist Vernon H. Spencer, vio-linist Blanche Hubbard and cellist Arnim Liebermann included the manuscript G minor piano trio, No. 2, and the manuscript four-movement duo in D major, No. 1, for violin and piano. Within the last year Mr. Wilson composed the above works, with one more in each of the above forms, besides the eight miniature piano trios just now in the press of D. Rahter, in Leipsic; furthermore, many piano compositions and much other composing orchestral scores. Since the first three movements of the or minor trio had been played privately at the composer's rooms in December, the present Berlin rendition provided a second hearing for the Leipsic correspondent. As formerly reported, there is every probability that Wilson may soon occupy the very first place among American composers, whether native born or foreign. In view of his predilection for polyphony and classic forms, further-In view of more his unusual fecundity, he may soon have more good music to his credit than any American whatever, n centing MacDowell. Here is a composer born in 1876, and almost from infancy has been in closest contact with orchestra and military bands. He is thoroughly at home in every element of the American music making, yet is writing extraordinarily strong classics, partly in the rhythms, but far removed in spirit, from any of those strictly American elements. So does the G minor trio finale contain ragtime themes separated by a fugue, yet it is none of the ragtime of any previous vintage. By way of understanding, it may be noted that Wilson was for a couple of months under Max Reger in Leipsic. Those who know of the fact will often "discover" in Wilson's works relations to Reger's rhythms. An interesting coincidence arises in the proof found in Wilson orchestral of ten years ago-before the Reger name had been heard in America. Those early works show the "Reger" rhythms just as strongly as now. The explanation is found in the extraordinarily careful training which Frederic Grant Gleason began giving Wilson seventeen/ years It is that hard training in polyphony which still serves the composer so well, and gives him absolute con-

trol over the musical message he wishes to present. Nevertheless, the composer frankly acknowledges Reger's advice a valuable one for every modern writer, and the whole lesson is embodied in the Reger idea of thick writing. That means that the composer must keep writing in notes so long as there is any blank space on the music The two Wilson compositions just given in Berlin They are woven in the are constructed on that plan. greatest possible stability. Following upon that is the important item that every movement flows in utmost senence, logic and continuity. Except for the occasional Americanisms" of the ragtime rhythm and a contra dance fiddler's rhythm sometimes heard in the duo, these works are of an individuality in content such as is seldom observed in the work of any young or aged composer. It is an individuality of health and sanity, for the piano is employed in hardly more than three of its octaves and the violin is not allowed to screech in its highest tones. The compositional manner argues for dignity and the most intense music making possible on classic lines, entire eight movements there is but one weak theme, and that is the second movement of the trio. The composer is aware of that and will strengthen the movement before allowing it to go into print. Strangely enough, the auditors in Berlin spoke favorably of that movement in particular. If the public likes the weakest best on one hearing, the argument is all in favor of longevity for compositions. The performance of the works by Miss Hubbard and Messrs. Liebermann and Spencer was fully adequate to show the full value of the inspiration and form. Because of the acoustic in the rooms, those who sat near the piano heard less of the strings, yet others heard the instruments in ideal balance, according to loca-Mr. Spencer is a busy instructor whose ability as performer was thus first brought to notice. The comoser had purposely avoided writing-in instruction interpreting the scores. Nevertheless Mr. Spencer and his colleagues brought out the works in much variety of color. Miss Hubbard plays in a highly animated yet polished style, and in beautiful tone. Like Mr. Spencer, she had once spent several years in Leipsic.

. . .

Myrtle Elvyn will appear for the first time in recital in



MYRTLE ELVYN.

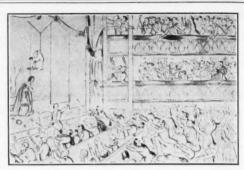
Leipsic, March 31, when she will include a theme and variations of her own composition.

. . .

The repertory of the City Opera, from Sunday to Sunday show "Rienzi," Rousseau's "Village Fortune Teller" and Korngold's "Schneemann," "Trompeter von Säk-"Königskinder," "Lohengrin."

. . .

The final title under which publisher Rahter is issuing Ine mai title under which publisher Rahter is issuing the Wilson miniature piano trios is as a collection "From My Youth," op. 5. The subtitles are: "Teddy Bear's Lullaby," "Waltz of the Negro Dolls," "Around the May Pole," "Tiny Spinners," "Funeral of a Calico Cat," "Love Song of an Alpine Doll," "Tin Soldiers' Dress Parade." "Over the Little Blue Tea Set." The works will be ready for delivery within a few days. The distinguished American for delivery within a few days. The distinguished Ameri-



HAMBURG ENTHUSIASM OVER JENNY LIND.

can violinist and superb musician, Albert Spalding, has just accepted the dedication of Wilson's second violin duo with piano. He has written the composer a most cordial in recognition of the splendid musicianship which the duo evidences.

. . .

A visitor in Berlin for thirty hours heard a great deal of swearing at the Reger piano concerto. The swearing was done by those who had ears and would not hear. As has been so repeatedly stated here, the first and second movements are of beautiful music and will stand. movement has weak episodes, as is unanimously agreed by all those who really know the work.

. . .

Nearly the entire ensemble of the City Opera and many •from the City Theater participated in the annual actors' benefit under the general amusement title of "Bühne und Welt." The program was that of a strictly high class variety, and every number was splendid entertainment. The artist, Hugo Steiner, of Prague, presented four poses of stage members to appear as great paintings, such as Adolf Münzer's "Im Winterdress," J. H. Fragonard's "Secret Kiss" and Elizabeth Lebrun's "Self Portrait, with Her Daughter." Other members gave eccentric musical acts, serpentine dances of great beauty, a song and dance ensemble, a thrilling dramatic sketch, ten of the principal male singers as troubadours, some American dance eccentrics, lightning sketch artist Walter Brügmann of the dramatic ensemble, trick bicycle riders, equestrienne Lina Monnard of the drama, and numerous other features. The entertainment was of so high a class that the entire program will be repeated at an early date. On December 31 members of the opera, the Gewandhaus Quartet, members of the opera orchestra, besides Elena Gerhardt and pianist Paula Hegner will give a concert in the Albert Halle for the family of the late baritone, Willy Lüppertz, who was a member of the City Opera and had been engaged for the Berlin Royal Opera upon the expiration of his contract here.

The recital by cellist Boris Stepinsky, assisted by Josef Pembaur, brought a notable rendition of the Rachmaninoff G minor cello sonata, which is probably one of the most beautiful works Rachmaninoff has ever written. Russian character, but much more intense melody, were items that especially distinguished the work. Stepinsky was for years a pupil of Julius Klengel. He draws a very leaving tone. His playing of the melodies in the above His playing of the melodies in the above sonata was in great intensity without forcing his instru-ment. Pembaur is a musician who distinguishes himself ment. Pembaur is a either in solo or ensemble.

Contralto Angelica Rummel's recital was of Beethoven, Schumann, Brahms, further to include Alexander Schwartz's "Mein Herz ist wie ein See," "Waldseligkeit," "Gefährten," "Vor meinem Fenster" and "Fernsicht," and Eduard Behm's "Traum," "Marienbild," "Es hat mein Liebschen" and "Ich bin eine Tarfe." Behm was accompanist. Only the Schwartz songs were heard for unsapport. "Fernsicht" is about in the ecstasy and manner of a Richard Strauss song. "Vor meinem Fenster" and a Richard Strauss song. "Vor meinem Fenster" and "Gefährten" are in much heavier spirit, that may become impressive on better acquaintance. impressive on better acquaintance. The singer is a viva-cious artist of considerable impulse and beautiful voice, which is not yet well employed.

. . .

Baritone Herrmann Gura gave a program comprising the dozen Löwe ballads "Douglas," "Oluf," "Die Lauer," "Hueska," "Gutmann und Gutweib," "Hinkende Jamben, "Getreue Eckehardt," "Wandelnde Glocke," "Der Fischer," "Tod und Tödin," "Schatzgräber" and "Der Nock." The singer's voice is so somber as to be sometimes indistinct, though it is generally agreeable. The whole impression though it is generally agreeable. of the interpreting was that the artist lacked acumen for the clear and vivid reading of so difficult works.

DE DE DE

Leipsic pianist Arthur Reinhold was finely disposed for his second recital. The Schumann "Papillons" and some of the fantaisiestücke may have been less satisfactory, but the playing of the "Kreisleriana" was very fine. Then followed six Chopin numbers, including the three attractive and seldom heard "Ecossaisen" in D major, G major and D flat major, op. 72; furthermore, Liszt's "Funerailles." numerous etudien and the fourteenth rhapsody. The enthusiasm was pronounced, and Reinhold played various additional selections.

. . Frederic Lamond's all Beethoven recital included the E flat variations and fugue on a "Prometheus" theme; the sonata, op. 111; six bagatelles, op. 119; the "Pathétique" sonata; the six variations in F major, op. 34, and the Waldstein sonata. The artist was finely disposed, and Waldstein sonata.
gave pleasure to a large audience.

The recital by violinst Walter Hansmann and pianist andor Vas brought the Grieg G major sonata and the Brzezinski D major sonata. Soprano Grete Merrem, of the Leipsic Opera, sang the Schumann "Provençalisches Lied," Schubert's "Gretchen am Spinnrad," Goldmark's "Die Quelle" and the Strauss "Ständchen." Hansmann and Vas played beautifully. The singer has a very attractive voice, but in these lieder it sounded unsteadier than desirable, and especially in the high tones. Brzezinski sonata maintains upon second hearing all the fine quality descovered recently upon its first giving by the same violinist. It is written in plain means as absolute music, with considerable character of the Polish national The work is in print by the Rieter-Biedermann music. press of Leipsic.

The Leipsic house of F. E. C. Leuckart is publishing two piano suites and other piano pieces by the American composer, Louis Campbell-Tipton, who, with Mrs. Campvisit here. EUGENE E. SIMPSON. visit here.

Vera de Rosa Replaces Trentini.

When Vera DeRosa, a pupil of Lena Doria Devine, and the title part in "Naughty Marietta" Saturday night, April 8, at the Manhattan Opera House, she received a great ovation for her clever acting and beautiful singing of the part that Emma Trentini has sung since the be-

ginning of the season at the New York Theater.

When it was announced that Trentini was unable to sing on account of a severe cold it was further announced that a very capable understudy would sing her part. Miss DeRosa, who made her entrance as the young Italian boy and looked the part so well, immediately won favor. Her exquisite singing quite charmed all.

Miss DeRosa is devoted to her teacher, Madame De-vine, whose studio is in the Metropolitan Opera House. This young singer is a coming star.

Talented Ernest Bauer Pupil Plays.

In Carnegie Lyceum Tuesday evening, April 11, a benefit concert to Willie Kroll was given before a large audience composed mainly of friends and classmates Willie was born January 30, 1901, in New York City, and is the son of Adolph Theodore Kroll. For the past three years he has been under Ernest H. Bauer, the well known



WILLIE KROLL

violinist and teacher, and has made such astonishing progress and displayed such proficiency as to justify his appearance in public. Precosity is akin to genius, or, rather the forerunner of it, so whenever and wherever it is encountered we are compelled to bow before a something which cannot be accounted for or explained, and which nature hastens only where she wills. When a child of ten can hold a large audience spellbound by command of that difficult instrument, the violin, one npelled to acknowledge that there does

thing as a gift of nature, although in this case the gift has been brought to artistic fruition through work.

This boy played de Beriot's first concerto, which gave him an opportunity to display his technical attainments He showed no apparent concern over the matter, but played with surety and steadiness wholly unexpected. His was firm and strong, his bowing free and varied. He interwove the staccato, spiccato, legato, etc., with much skill. He ambled about through mazes of runs, trills, scales, arpeggios, and seemed to enjoy playing oc-taves and double-stops. His legato was excellent and his

tone large and pure. When Master Kroll began a series of dazzling runs with left hand pizzicatos the audience broke into enthusi-astic applause. And all on a full-sized violin, too, which astic appliatse. And all off a finitesized violin, too, which made his performance all the more remarkable. His other numbers were "Meditation" from "Thais," Massenet; "Humoreske," Dvorák; "Gavotte," Rameau; "Legende," Weiniawski; "San Sebastian," Kriens, and the obligato to "Le Soir" (Kriens).

The assisting artists were George W. Ballard, tenor of the Fifth Avenue Baptist Church, who sang two groups of songs, among them several by Kriens, with the composer at the piano, which were greatly enjoyed, and Samuel I. Aronson, who contributed three of his own piano compositions, the "Valse de Concert" being especi-ally attractive. Mrs. Sachs accompanied the violin num-

Brussels Music.

At the present moment really good female violinists are rather rare, and of these hardly any are Americans. This made Hildegard Brandegee's violin recital all the nore interesting. The event took place here on March 31, before the American Minister, the Consul for the United States and a full and enthusiastic house. The opening number. Rust's sonata in D minor, with a cadenza composed by the violinist, was played nobly, with great breadth. The second movement, a fugue, made a great impression upon all present. One felt that the violinist thoroughly understood and loved the work she was in-terpreting. In the Paganini concerto, Miss Brandegee gave proofs of a well worked out technic. The tempo she chose for the passages in double notes showed that her mechanism is quite equal to playing anything written for the violin. After a series of delightful short pieces by Lalo, Debussy and others, the recital ended with Sara-sate's "Zigennerweisen," rendered as it ought to be but not as it usually is played. Undoubtedly very much more will be heard of this young lady, who is destined to make a name for herself. SIDNEY VANTYN

A Correction.

THE COLLEGE OF THE CITY OF NEW YORK.

DEPARTMENT OF MUSIC.

St. Nicholas Terrace and 139th Street.

New York, April 14, 1911.

To The Musical Courier:

In an interview with Clarence Eddy, published in the Denver Times and reprinted in your issue of April 12, the City College organ is referred to as the gift of the Hon. Levi P. Morton. That gentleman is the donor of the new organ in the Cathedral of St. John the Divine, but the City College organ was built by the city of New York. City College is a free institution, owned, controlled and supported entirely by the city, and the organ was provided as a part of its equipment.

I call attention to this as an evidence of the high minded purpose which has animated the officials who control the policy of the college—first, in securing for it one of the notable organs of the world, and then in using that instru-ment for the benefit of the whole community. The public response has been shown by a constantly growing attendance at the recitals during the past four years, until during on now closing it will exceed 75,000.

Very truly yours,

(Signed) SAMUEL A BALDWIN

FRANK ORMSBY CORRECT, OF A

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The Apollo Club gave the last concert of its sixteenth The program was unusually varied, season Tuesday night. including three solos by members of the club, besides those sung by Christine Miller, the assisting artist. The choral numbers were: "Hussar's Song" (Storch); "Morning "Morning (Krug); "Still are there hearts for whom thy roses blow" (Scholz); "The Streamlet" (Geibel); "It was not so to be" (Nessler), with incidental solo by Ray Walter; "Wine, Woman and Song" (Strauss); "Serenade" (Gounod), with obligato solo by Miss Miller; a capella chorus, "Three Words" (Parker); "Danny Deever," sung by John Ravenscroft, accompanied by the chorus. Miss Miller's first group of solos included: "Seligkeit" (Vander Stucken); "Die Ablosung" (Holländer); "Der Schmied" (Brahms). The seconld group consisted of "Night and Dawn" (Liddle), and "The Dove," a Tuscany folk song; the last group of "My Love's but a Lassie" (Hopekirk), and "June" (Rummel). The first number was Bruschweiler's "Consecration of Song," sung by the club, with tenor solo rendered by Thomas McCracken. . . .

Lella Parr-Livingstone gave an illuminating and very interesting lecture recital at the Northwestern Conserva-tory last Saturday, on "Modern German Songs." The German song was considered by Mrs. Livingstone with regard to its tone value and color, and she gave a very able gard to its tone value and color, and she gave a very and comparative treatment of the arts of music and painting. By way of illustration Mrs. Livingstone sang, accompanied by Frederick Fichtel, "Verborgenheit," "Gesang Weylas," "Er Ist's" (Wolf); "Was Ist Sylvia"? "Am Meer," "Der Erlkönig" (Schubert); "Heimliche Aufforderung," "Wasserrose," "Traum durch die Dänmerung" (Strauss).

. . . At the annual election of officers of the Thursday Musical, Annette B. Muckey was made corre-ponding secre-tary. With this exception all of the former officers of the club were reelected.

. . There will be special music in all the churches on Easter Sunday, and in many of them the regular choirs will be assisted by extra choruses and instrumentalists. The assisted by extra choruses and instrumentalists. The ence Elwell, Eva Wilkinson, Florence Baihley, Alma Ekchoir of Trinity Baptist will sing in the evening a cantata strom and Lulu Glimme. The concert is open to friends by Hammond, "Messiah Victorious." Plymouth Congreand patrons of the school without charge, vera Giles, a

gational will have the assistance of Rudolph Peterson (violin), and the quartet with a chores of twenty-eight voices under the direction of Hamlin Hunt, will sing at the vesper service Hammond's "Messiah Victorious." At Park Avenue Congregational, Paul W. Giessler (organist), the choir will sing an Easter cantata, "The Lord of Light and Love." Reuben Pickett (violin) will be the assisting soloist. At St. Mark's the vesper service will be conducted by the Knights Templar. Bishop Edsall will have charge of the services at St. Paul's and the musical program will The quartet of Fowler Methodist is to be miscellaneous. be assisted by Mabel Augustine (violin), and in the even-ing will sing Shelley's cantata "Death and Life." William MacPhail will play at Hennepin Avenue Methodist in the evening; the chorus, under the direction of William Rhys-Herbert, will sing the cantata "The New Life" (Rogers). A chorus will supplement the regular quartet choir of Westminster, and in the evening an Easter cantata by Max Bruch will be given; Helen Lawrence (harp) will play at the morning service. Easter morning the quartet of the Church of the Redeemer, Edwina Wainman (organist) will be assisted by Mrs. Louis Stoneman (contralto) and Mt. MacPhail.

Lillie Moe (contralto), pupil of Stella Spears, of the Minneapolis School of Music, Oratory and Dramatic Art, gave her graduation recital Monday evening, April 10, in the school recital hall. Miss Moe's program was an ambitious one and was given entirely from memory in German, Italian and English. Her enunciation was particuman, Italian and English. Her enunciation was larly accurate and clear in the German and English. The entire program was well done, but her voice was especially effective in the three Wolf songs. Her style is lacking somewhat in animation, but that deficiency will probably disappear as the singer gains in experience and maturity. The voice itself is musical, of large compass and well schooled, indicating that her instructor, Miss Spears, is a teacher of value. The accompaniments were invested by Hortense Pontius with a charm that was inspiring. Ada Reed (pianist), who assisted Miss Moe, gave variety to the program with her interesting performance of three solos. Charles M. Holt, director of the dramatic department, has been coaching the University of Minnesota Dramatic Club during the past week for its performance of the "Merchant of Venice," which will be given in the near future, probably at the Shubert Theater. The cast includes several who took part in the recent produc-tion of "Trelawney of the Wells." Mrs. Charles M. Holt vill give a program of readings at a twilight concert the university in the near future. Alice O'Connell, of the dramatic department, directed a very successful performance of "All the Comforts of Home," given by the Senior Class of the St. Louis Park High School last advanced class of Mr. and Mrs. Charles M. Holt will present the comedy drama "A Pair of Spectacles," by Sidney Grundy, at the school hall, on Tuesday evening, April 18. The school will present seven of the advanced pupils of Carlyle Scott, head of the piano department, in a recital next Wednesday evening, April 19, in the school recital hall. The program will embrace movements from six concertos, accompanied by string orchestra, Gertrude Hull, of the faculty, supplying the wind parts on a second piano. Those appearing are: Hazel Bauman, Isabel Chase, Flor-

former pupil of Carlyle Scott and for the past year a teacher of piano, sailed yesterday for London, England, where she will continue her studies with Katharine Goodson. Tenie Murphy-Shechan (contralto), with Hortense Pontius (accompanist), gave a delightful program at the residence of Governor Eberhardt, Friday afternoon, April 14. The choir of the Immaculate Church, augmented for the occasion, will sing Marzo's Third Mass Sunday morning at 11 o'clock. The soloists will be: Mary Hallinan, soprano; Tenie Murphy-Sheehan, contralto; George Dalbach, tenor, and Joseph Brown, bass. Agnes Prendergast is the organist and director. Tenie Murphy-Sheehan will sing for the offertory "Hosannı," by Granier. There will be a special orchestra. William H. Pontius will conduct the entire service. The program for the regular weekly recital, Saturday, April 8, was given by Annie Swensen, pupil of Wilma Anderson-Gilman, assisted by Maude Peterson, of the faculty. Miss wensen's playing of the first movement of Saint-Saëns' G minor concerto revealed a beautiful singing tone, power and resonance and a brilliant technic. Her solo numbers were given witl. fine discrimination and most excellent taste. Miss Peterson played the Chopin "Allegro de Concert," displaying excellent ideas of interpretation. She is regarded as a young artist of superb attainments.

. . An alumni association is being formed among the graduates of the Johnson School of Music, Oratory and Dramatic Art. A call has been issued for a preliminary meeting to take place Wednesday evening, April 19, in the studio of Director Gustavus Johnson, when plans will be formulated for getting together as many of the graduates as possible during the coming meeting in May of the Minnesota State Music Teachers' Association, and at that time effect a permanent organization of alumni. There have been graduated upwards of 175 students since 1900, when the first class was graduated, and, judging from the enthusiastic responses from a large percentage of those that can be reached, the organization promises to start off with a goodly number. Charles D. Ostegrin, of the violin department, is on tour with the St. Paul Symphony Orchestra, and during his absence his place is being taken by Peter Bruns

Hilda Johnson, of the piano department, will be the organist for the forthcoming production of Gaul's "Holy City" by the choir of the Swedish Emanuel Lutheran Church. Pauline Gerde, class of 1902, who has a large class of piano pupils in Olivia, Minn., has been in the city several days, during which time she called at the school. Miss Gerde studied with Gustavus Johnson previous to her Several new compositions from the pen Gustavus Johnson will be published by Arthur Schmidt, Boston, in the early fall.

Christian Erck, the well-known Minneapolis cellist, is to be soloist in a chamber music concert in Conservatory Hall, 804 Nicollet avenue, Saturday morning at 11 o'clock. The others who are to participate are: Gertrude Dobyns (pianist), Frederic Fichtel (pianist), and Arthur Wallerstein (violinist), also members of the faculty of the Northwestern Conservatory. Christian Erck, who since 1905 has been prominent in the musical life of the Northwest, through his work as concert artist and second cellist of the Minneapolis Symphony Orchestra, comes of a family of musicians. He began his study of the cello at the age of five years, under his father, a violinist of Rotterdam,

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P. S.-Don't ask us-ask the towns we visit

Holland. When he was nine years of age he was accepted as a pupil by Oscar Eberle, of the Amsterdam Conservatory, who presented him as soloist at the age of twelve, on which occasion he played the well-known difficult 'Souvenir de Spa" (Servais). His first orchestral engagement was at the age of fourteen, with the German Opera at Rotterdam. Later he was a member of the German Opera Orchestra in Cologne, and of the Grand Opera Orchestra in Paris. His orchestral work has been ne under such eminent conductors as Seidl, Mansfield, Gernsheim, von Perger, Bargiel and others. While a mem ber of these organizations Mr. Erck was studying with the best masters of the cello in Germany and Paris. Since coming to the United States Mr. Erck, besides filling his engagements in symphony and chamber concert work, has been at the head of the cello department at the Northwestern Conservatory, winning an enviable reputation as teacher of 'cello, as well as an artist. His work as soloist with orchestras has received most favorable comment from the best musical critics of the Northwest. He has lately filled engagements as soloist at the T. M. A. benefit in this city, and in Grand Forks, Crookston, Valley City and other He has just returned from cities of the Northwest. brief tour as soloist with the Symphony Orchestra of the University of North Dakota, where his work has won hearty recognition. Of his work in one concert of this tour one of the critics says: "Mr. Erck delighted everyone with his broad musicianship and his clear, decisive rendi-tion of that masterpiece for the cello, Goltermann's concerto The masterly handling of his instrument and interpretation of the varied numbers won much applause from his audience." On April 30 at 4 p. m. Fredric Karr, head of the dramatic school, will present pupils in recital. Pupils of Gertrude Dobyns and Arthur Vogelsang w assist. One of the most delightful conservatory faculty recitals of the year was that of Saturday morning, when Flora Belle Carde, of the expression department, read King Robert of Sicily," to an accompaniment played by Walter Howe Jones at the piano, the music by Rosseter Cole, one of America's best composers. Miss Carde read several short lyric selections, "The Water Mill," "Baby and I" and "Distant Faces," which have been set to music by well-known composers. The Children's Musical Club is preparing for an open air fete to be given in June. distinctive feature of the affair is to be the folk dances, for which Frances Murieson, head of the physical training department, is training the pupils. The regular Saturday morning meetings of the club are devoted to folk music in the form of songs. The director of the club, Pearl Loeffler Bexstrom, is assisted in training the children in these songs by members of the graduating class of the public school music department. The club met for a twohour session with the dancing teacher on Thursday morning at 9 o'clock. Almira Benner, one of the teachers the expression department, has been chosen as one of the judges for the oratorical contest to be held at the court house on Saturday afternoon, April 22. The contest is open to the public school children of Hennepin County. Some of the children of the public schools who are members of the expression classes of the conservatory are The committee for nning to enter the contest. Johnson benefit met in Fredric Karr's studio Thursday afternoon. Those present were: Prof. George James (chairman), Prof. William F. Webster (treasurer), Holbrook (secretary), Olive Adele Evers (president of the conservatory), Dr. Caryl B. Storrs (chairman of the program committee), William Guylee (of the business men's committee), W. W. Judd (editor of the Trime), Mrs. Horace V. Winchell, Eloise Shryock, Mrs.

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Percival M. Vilas, Mrs. Annette Muckey, Mrs. G. V. McLaughlin (of the Thursday musical committee), Carlyle Scott (of the university committee), Charles M. Holt (of the Minneapolis School of Music), Gustavus Johnson (of the Johnson School of Music), Mrs. John Washburn, Mrs. Alfred Dean, Mrs. Carl Schlenker, Mrs. John Downey (of the Woman's Club). Leila Klee and Fern Forster, members of the graduating class in the public school music department, have already begun their work in the public schools of Robbinsdale. Ruth Larson and in the public schools of Robbinsdale. Alma Buisson are to begin work in Hopkins next week. Nanzetta Slade and Edith Ellefson are doing some teaching in the free classes for children. At the regular Thursstudents' recital, April 13, Frederic Fichtel, head the piano department, and Arthur Vogelsang, head of the voice department, presented pupils in the following program: "Peer Gynt Suite" (Grieg), two pianos, "Mor-Tod," Gwenvil Hughes, Mertianna Towler, Vellita Morrison, Ruby Mann; "Anitra's Tanz,"
"In der Halle des Bergkönigs," Ethel Alexander, Alice Seckels, Ethel Harwood, John Beck; Romance, F sharp (Schumann), Agnes Conley; "Les deux Alouettes" (Leschetizky), Gwenvil Hughes; aria, "Ernani" ("O Hapless Silva") (Verdi), Bertram Bailey; sonata, C minor, first movement (Beethoven), Ethel Harwood; "A la bien Aimée" (Schutt), Theodora Troendle; "Love Song" (Stojowski), Vellita Morrison; "Magnetic Waltz" (Ar-(Stojowski), Velita Morrison; "Magnetic Waitz" (Arditi), Bertine L. Steers; Impromptu in B flat (Schubert), John Beck; "Berceuse" (Chopin), "Rustle of Spring" (Sinding), Alice Seckels; "Rural Song" (Dell Acqua), Vernita Hayes; "En Route" (Godard), Ethel Alexander; "Rakoczy March" (Liszt), (two pianos), Ethel Alexander) der, Theodora Troendle, Alice Seckels, John Beck,

. . .

A benefit concert has been arranged by representatives of the musical organizations and schools of the city for W. Johnson, a young pianist of pronounced talent. Busoni in his recent tour heard Mr. Johnson play, and has agreed to take him as a pupil. It is hoped that the proposed benefit will enable the young musician to pursue in Berlin under study of piano Signor The program of the benefit concert, to be given at First Baptist Church, April 25, is as follows:

Prelude, G minor (Rachmaninoff), Ballade, major, op. 47 (Chopin), Harry W. Johnson: Adagio from G minor concerto (Bruch), William MacPhail; Concerto piano, D minor, op. 23 (McDowell); la sto giocoso, Largo-Molto allegro, Harry W. larghetto, Presto son (Gertrude Dobyns at second piano); group of vocal duets: "Maybells and the Flowers" (Mendelssohn), "Sweetly Sung the Bird" (Rubinstein), "Not a Tear" (Henschel), "To a Nightingale" (Henschel), "Gondoliera" (Henschel), Clara Williams and Alma Johnson Porteous; "Poem" (Fibich), "Canzonetta" (D'Ambrosia), "Serea Williams and Alma Johnson Forteous;), "Canzonetta" (D'Ambrosia), "Sere-William MacPhail; "Mephisto Waltz" nade" (Drdla), William M (Liszt), Harry W. Johnson.

MARY ALLEN.

Spalding for Coronation Festivities.

Albert Spalding, who has just given a most successful oncert in Florence, has left Italy, where he has had a brilliant season, for Paris, to fill a number of important From France he goes to London, engagements his two recitals promise to be among the musical events of the season, as Mr. Spalding is a great favorite with the London public and is in general demand for entertainments during the Coronation festivities,

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VIOLINIST, TEACHER



St. Paul, Minn., April 15, 1911

The chief interest in things musical just now is directed toward the Easter music in preparation at the various churches. Most of the churches have had special services for Good Friday as well as for Easter Sunday. At the Church of St. John, of which G. H. Fairclough is organist and choirmaster, there will be an early morning service on Easter at which the anthem "As It Began to Dawn" (Martin) will be sung. At the regular m service the program will consist of the anthem Our Passover" (Tours); Te Deum in B flat (Stanford); Jubilate in F (Smart); offertory, (a) baritone solo, "Hosanna" (Granier), by Park Learned; (b) anthem, "God Hath Appointed a Day" (Tours); "Sanctus" (Gounod). At the People's Church, Clement Campbell organist, Marie Ewertsen O'Meara will be soloist at both orning and evening services. In the morning the r cal program will include the anthems "Christ Our Passover" (Tours), "As It Began to Dawn" (Vincent), "Easter Morn" (Brewer), and contralto solo, "Glory to God' A cantata will be sung in the evening, "The of Souls Today" (Lemaire); an anthem Spring MacFarlane, "Christ is Risen From the Dead," and the solo, "On Wings of Living Light" (Bartlett). At the House of Hope, of which Mrs. Harry W. Crandall is organist, the quartet choir will be assisted by Carrie Louise Aiton, violinist. The program is as follows: Violin solo, "Romance" (Wieniawski); anthem, "On Wings of Living Light" (Matthews); "As It Began to Dawn" Living Light" (Vincent); duet by Harry George and Henry Soucheray, "Doubt No More" (Hughes); offertory, (a) berceuse (Grieg), violin solo by Miss Aiton; (b) "Christ the Victor," soprano solo by Jessica De Wolf; anthem, "Magdalene" (Warren). For the evening service: Violin solo berceuse (Townsend); "On Wings of Living Light" (Matthews); "Easter Eve" (Gounod, solo by Mrs. De Wolf; anthem, "Behold I Show You a Mystery" (Ware-George, "Ring Ye Bells" (Ashford); anthem, "Ring Happy Bells" (Clough-Leighter); offertory, (a) Liebling's "Spring Song" for organ, (b) "Resurrection" (Shelley), by Mrs. Marron; anthem, "Shout Ye High Heavens" (Chadwick).

Marie Ewertsen O'Meara has had an offer from Oscar Hatch Hawley, manager of the Cincinnati Symphony Orchestra, for an engagement as contralto soloist with the orchestra on its 1012 Spring tour.

The St. Paul Symphony Orchestra is making good in Canada-that is evident from all reports; this quotation is from the Daily Standard, of Regina: "Today St. Paul appears to be a very large spot on the map of the United States. What a magnificent way of advertising a city!
St. Paul may be very proud of this magnificent musical organization." Very good so far, but this delicate sentiment follows: "Regina, the capital city of Saskatchewan, doffs her merry widow to the city that sends forth such musical 'epistles'." Now, really, Regina means well and her appreciation does her credit; we realize that she is trying in her subtle humorous English way to be playfully complimentary, but we can't have anything so passé as a "merry widow" "doffed" or employed in any capacity whatever in connection with our orchestra

MARY ALLEN

Huhn's " The Divan " to Be Performed.

Bruno Huhn's song cycle, "The Divan," will be performed at the Woman's Club of East Orange, N. J., on Tuesday evening, April 25. The artists to appear will be Edith Chapman Goold, Corinne Welsh, John Barnes Wells, McCall Lanhan, and the composer at the pia

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AURELIA WHARRY

1080 BURNS AVENUE



New York, April 17, 1911.

The last concert of the Women's Philharmonic Society (Amy Fay, president) had a special attraction in Clara de Rigaud, soprano, accompanied at the piano by Max Liebling; Madame de Rigaud sang one of Mr. Liebling's songs. Oscar R. W. Hoefer, baritone; Della Rocca, viosongs. Oscar R. W. Hoefer, baritone; Della Rocca, violinist (who played works by Volpé and Severn), and Ruth A. Squire, pianist (a Joseffy pupil), all these collaborated in a very enjoyable program.

Margaret Keyes was the vocal feature of F. W. Riesberg's organ recital, St. Paul's Chapel, Columbia Uni-April 11, singing these solos: "In Thee, O Lord, Do I Trust," Spicker; "Lungi dal caro bene," Secchi; "Agnus Dei," Bizet; violin obligato, S. Ollstein. The well known ability of Miss Keyes, her reputation now established as one of the first of New York's contraltos, was enhanced on this occasion, for she sang with depth of expression, dignity and real warmth. The entire recital consumed just an hour, and people present, quite filling the church, seemed most pleased with Lemare's celebrated andantino, MacDowell's "To a Water Lily" and Sullivan's "Triumphal March," from "Henry VIII." A recital for two pianos, played by Professor Rubner and Dagmar Rubner, assisted by Katherine Lincoln, soprano, will be given in Horace Mann Auditorium on April 26,

The von Ende Violin Choir of twenty players gave appropriate music in the Central Baptist Church, Ninety-second street and Amsterdam avenue, Easter Sunday. They played Von Weber's "Jubel Overture" (which closes with the strains of "My Country 'Tis of Thee"), Edith Evans at the piano, with great effect as the opening piece. Schubert's "Ave Maria" was played as an intermezzo, Samuel Ollstein playing the solo, then Ollstein and Wil-

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liam Small as a duet, closing with the entire violin choir in divided harmonies. The congregation gave close attention to their playing, and at the close expressed them-

7. Mrs. Hill sang "Dove Sono," by Mozart; "Visi d'Arte," by Puccini," and songs; Miss Campbell, the aria from "La Giaconda," songs, and, with Mrs. Hill, 'Quis est Homo," by Rossini. Both singers have excellent voices, under good control, and the result was most enjoyable. The studio was filled with friends of the

Frank J. Benedict, organist of St. Paul's M. E. Church, West End avenue and Eighty-sixth street, made the specifications for the residential organ of A. C. Heaphy, and gave a recital upon it last week, assisted by Florence Benedict, soprano, and Edward Benedict, tenor. The pro-Benedict, soprano, and Edward Benedict, tenor. The program included Rheinberger's "Fantasia Sonata," and a song cycle for soprano, with piano accompaniment and obligatos for violin and cello, in the latter case represented by the organ. Several duos for piano and organ were played, including Rubinstein's "Kamenoi Ostrow" and Lysberg's "The Fountain."

Arthur S. Hyde, organist of St. Bartholomew's P. E. Church, Forty-fourth street and Madison avenue, finished a series of Lenten recitals which attracted large attend-They were given March 9, March 23, March 30, assisted by Lambert Murphy, tenor; Grace Kerns, so-Pearl Benedict, contralto, and Frederick prano; bass. March 16, works of Bach, including the contata, "The Sages of Sheba," and April 6, Palestrina's and Per-golesi's "Stabat Mater" were performed. The series golesi's closed April 12 with a performance of Bach's "St. Matthew's Passion"

Cora Eugenia Guild, soprano, sang at a private musicale March 28, given at the Pickhardt residence. March 29 she was soloist at a concert in the Baptist Church, North Attleboro, Mass., a notice of which follows; April 5 she an at home at the residence of Mrs. Robie; April 18 she sang at St. Paul's Chapel, Broadway and Fulton street, in J. Christopher Marks' "Victory Divine"; April 25 and May 18 she will appear at Westchester, N. V. and May 28 N. Y., and May 3 a re-engagement, North Attleboro, Mass. The North Attleboro notice was:

Miss Guild's former appearances were sufficient assurance of the reat in store, which was fully realized. Her clear enunciation, exibility of tone, her mastery of all interpretations, as well as her barming personality, place her high in the ranks of concert singers.

-Evening Chronicle.

Doré Lyon's party of ladies for a summer travel in Europe is forming. Starting in May, they ex-pect to be gone until October. Anyone desiring to join party should apply at once to Mrs. Lyon, 301 West tooth street, New York City.

. . . Helen Waldo announces a program, "Child Life in Song," Mendelssohn Hall, Tuesday afternoon, April 25, 3,30 o'clock. She will present the first part of the program in the costume of a modern child, after which she

selves as highly delighted with the music. Henrietta Speke-Sceley's artist-pupils, Jennie Jackson-Hill, soprano, and Alice Campbell, contralto, shared in a program of modern songs in their teacher's studio, April 7. Mrs. Hill sang "Dove Sono," by Mozart; "Visi

. . .

changes to that of the crinoline period. Her announcement says, "For Dream Children and Real Children and for all who, spite of time, have not lost the child heart."

Here is Moritz E. Schwarz's organ recital program, today, Wednesday, April 19, 3.30 o'clock, in Trinity Church: Messiah Overture Handel Spring Song Hollins Hallelujah An April Song . . Brewe Faulkee Triumph of Peace

Reed Miller is to be the tenor soloist at the benediction ceremonies of the Cathedral of St. John the Divine, Morningside Heights, April 19. It is apparent that only clearest and best carrying voice could be utilized in that vast space.

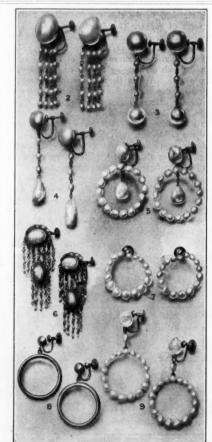
Josefa Middecke gave a musicale at the Bangs and Whiton School, at Riverdale-on-the-Hudson, recently, at which she was heard to advantage in a number of lieder. Particularly liked by the students were Schubert's setting of "Der Erlkönig" and "Liebesfeier" by Weingartner.

Henriette Wakefield's Concert Bookings.

Henriette Wakefield was engaged for a special Easter Sunday evening recital at the Marlborough-Blen-heim, in Atlantic City. She sings at the great Milwaukee Sängerfest on June 23. Her manager, Antonia Sawyer, has booked her for a number of concert dates next season. Madame Wakefield is the youngest prima donna contralto of the Metropolitan Opera Company, and her lovely voice and attractive and magnetic stage presence have made her a favorite with the public.

Gisela Weber Invited to Play at White House.

Gisela Weber, the violinist, has been invited to play at the musicale to be given by Mrs. Taft at the White House April 29. Madame Weber's last concert in Boston on February 6, with the assistance of the other artists of the Weber Trio, attracted a large audience, some music lovers attending from other States. Madame Weber has just closed a successful tour and already her manager, Antonia Sawyer, is booking advanced dates for next season,



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SÄNGERFEST SOUVENIR AND CONCERTS.

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No efforts will be spared to make the official Sängerfest souvenir for the thirty-third National Sangerfest, to be held at Milwaukee, Wis., on June 22-25 next, a literary, artistic aid typographical work which shall excel in every particular. The Sängerfest Press Bureau has donated an additional \$100 for short musical essays or other short articles suitable for a Sängerfest souvenir.

The festival director, Max Zach, who will direct the or-chestra in the symphony parts of the programs, will be as-sisted by seven other musical directors, Messrs. N. Gerish (Chicago), the director of the Deutscher Club of Cleve-Prof. Albert Kramer, of Milwaukee; Julius Lange, of Buffalo; Karl Reckzeh, of Chicago, and Hermann Zeitz, of Milwaukee. The piano accompaniments will be played by Erich Schmal, of Milwaukee.

The programs of the five grand concerts, to be given by 3.500 singers in the combined männerchors and about 700 voices in the ladies' chorus, are as follows:

voices in the lattes thords, are as follows.
RECEPTION CONCERT-THURSDAY, JUNE 22.
Ceremonial MarchWagner Ceremonious tender of the Sängerbund banner to the Milwaukee bundes singers.
Tannhauser's Pilgrimage to Rome
Alma Suave e Cara
The Ratcatcher of Hamelin
Ludwig Hess and Orchestra.
Volkslied (August Homburg)Fochler
Appeal to the German (Lothar Brunke)
Excerpts from the Mass for the Dead
FIRST MATINEE-FRIDAY, JUNE 23.
Overture, Leonore No. 3
Thou Art My Fondest DreamBorchert
The Suabian Fiddler
Clouds, symphonic poem
Festivities Debussy

Thou Art My Fondest DreamBorcher	
The Suabian FiddlerWertl	1
Senefelder Liederkranz, of Chicago.	
Clouds, symphonic poem	1
Festivities Debuss	V.
Orchestra.	
Mezzo soprano soloSelecteo	1
Henrietta Wakefield.	
Symphony No. 5Beethover	1
Orchestra.	
PrometheusSchuber	t
Wanderer's Night SongSchuber	
The Evil HueSchuber	
I Greet TheeSchuber	
The AtlasSchuber	
The PoetSchuber	
Ludwig Hess, Erich Schmal, accompanist; German Chorus,	
Toledo Männerchor.	
Waltz from on 47	v

Waltz from op. 47
FIRST BUNDES CONCERT-FRIDAY, JUNE 23.
Buck, symphonic poem
United in German Spirit and Sentiment
Scene from Macbeth
Ossian Beschnitt Mass Chorus.
FinlandiaSibelius
Valse Triste
Fidelity
The Lord's Day
Rienzi OvertureWagnet
The Linden TreeSchubert
O World, How Art Thou Beautiful

Mass Chorus.	
The Herald of Spring	
SECOND MATINEE-SATURDAY, JUNE 24.	12
Lohengrin PreludeWagne	v
In the Bivouac	t
Excerpts from The Damnation of Faust	(1
At the Convent Gate	6
Lalla Rookh	
In May	f
Rudolph of Werdenberg	r e

Orchestra.
SECOND BUNDES CONCERT-SATURDAY, JUNE 24.
Egmont Overture
Consecration of Song
Oh quand je dorsLiszt
Secret Love
The Tambour Hugo Wolf
The Two GrenadiersSchumann
With Myrtle and RosesSchumann
The HidalgioSchumann
Ludwig Hess; Erich Schmal, accompanist.
Luetzow's Wild and Daring Ride

Wounded Hearts
SpringGrieg
On the Rhine
Mass Chorus.
Lieder Freiheit
Oberon Overture
Orchestra.
Spinning SongJuengst
Mass Chorus.
Suite, Casse Noisette
Land SightingGries
Mass Chorus and Ludwig Hess.
The Star Spangled Banner

MUSICAL COLUMBUS.

COLUMBUS, Ohio, April 10, 1911 Last week was a strenuous one musically, and one needed to be active to attend all the events scheduled. Monday evening Dr. Max Friedlander gave a lecture-recital in Ohio evening Dr. Max Friedlander gave a lecture-recital in Ohio State University Chapel, his subject being "German Folksongs in Comparison with English and American Folksongs." Victor Ernst Wolff was the pianist. Dr. Friedlander is professor in the University of Berlin, but has been for the past year exchange professor at Harvard. Dr. Friedlander began by limiting the application of the word folksong to such productions as have a lasting hold on the hearts of the people, excluding those of mere temporary interest. His illustrations were very interesting.

Christine Miller, contralto, with Carl Bernthaler, acco panist, gave a charming program of songs on Tuesday evening at the last artist recital of the Women's Musical The audience of over 2,000 listened to a half hour of good music on the great organ before the song recital began. Bertha Young, organist of Broad Street Presby-terian Church and active member of the Music Club, was the performer. Miss Miller is a captivating artist, having beauty, grace, winning personality and a well trained and splendidly controlled contralto voice of rich and lovely quality. From the moment she came to the front of the stage and addressed herself to the performance of the first of songs, Miss Miller was thoroughly en rapport with the audience. It was a modern program, holding Schumann, Brahms, Reger, Rubinstein, Strauss, Cadman, Watts, Speaks, Ella May Smith and Louis Victor Saar. Mr. Bernthaler provided brilliant and scholarly accompani-

Cecil Fanning will spend most of the summer in Columbus with his mother and sister, and has consented to accept a few pupils.

Madame Gadski gives a song recital in Memorial Hall, Monday evening, April 24.

* * * Sol Marcosson, violinist, and Mrs. Sol Marcosson, pianist, will give the final twilight concert for the season on Friday afternoon, May 5.

The Columbus Music Festival, May 2 and 3, promises a greater triad of concerts than we have ever had before. The Oratorio Society, under whose auspices the festival is given, are doing a great work for the city.

The teachers who have already given pupils' recitals are Emma Ebeling, Emily McCallip and Herman Ebeling and Pantomime Mozart Enma Ebeling,
Maedle Ruck an meine gruene Seite Old Folk Song
Mass Chorus.

Mass Chorus.

Mozart
Emma Ebeling,
Frank Murphy. .

The last matinee concert of the Women's Music Club takes place Tuesday afternoon, April 25. It will be "guest day," so the friends of the club are invited to be risitors at this last concert.

. . The Girls' Music Club gave its monthly concert Saturday afternoon.

The Dennison University Glee Club will be an attraction for Friday evening, April 21, in Baptist Temple.

Elena Peabody Rouse, pianist and teacher, of Toledo, formerly of Columbus, is making a short visit to her parnts on Jefferson avenue.

Caroline Mihr Hardy, dramatic soprano, was the attraction for the twilight concert at Ohio State University Friday afternoon. Mrs. Hardy presented a charming collection of songs, which were received with unusual enthusiasm. She was obliged to repeat several of them. Mrs. Hardy has superb style, a finely trained voice of large proportions, and lovely color, and she is mistress of all her gifts, producing her arias and songs with grace, beauty and magnificent eclat. She strikes the song lover at once as a festival singer who would shine resplendent amidst a galaxy of stars and grand orchestra. Mary Eckhardt Born was the accompanist, her support at the piano being at all times adequately beautiful. Mrs. Born was repre-

nted on the program by a song, "It's Morning," which Mrs. Hardy sang delightfully . . .

A new school of music will be started here soon in connection with a collegiate school for girls, a regular boarding school, in fact, where girls may receive a sound pre-paratory education for college and be graduated from the classical and musical course. The principals are Luella M. and Virgilia I. Wallace. Ella May Smith.

MUSIC IN BUFFALO.

Mrs. F. D. Gardner, vice president of the Rubinstein Club, sang a group of French and German songs at a recent meeting of the Teachers' Association. Mrs. Gardner has a lovely voice, which has been thoroughly trained by Blanche Marchesi. Mrs. Gardner is a charming woman and a splendid voice teacher. and a splendid voice teacher.

. . Wesley Ray Burroughs, assisted by Mrs. Albert W. J. Schuler, soprano, and Florence S. Strange, contralto, of New York City, presented the following program at his third recital in Delaware Avenue Baptist Church on Tuesday evening, April II: Seventh sonata (two movements), Alexandre Guilmant; caprice (new) (dedicated to Mr. Burroughs), William Faulkes; andantino ("On Wings of Song"), Mendelssohn; soprano solos—"Spring Voices," William C. Cary, and "Elizabeth's Prayer" ("Tannhäuser"), R. Wagner, Mrs. Schuler; "Marche Funebre et Chant Seraphique," Alexandre Guilmant (in memory of Felix Alexandre Guilmant, died March 30, 1911); "An day evening, April 11: Seventh sonata (two movements), Felix Alexandre Guilmant, died March 30, 1911); "An April Song," J. H. Brewer; Contralto solos—"Spring's Awakening," F. Cowen, and "Gethsemane," O. Barri, Mrs. Awakening," F. Cowen, and "Gethsemane, O. Barri, Mrs. Strange; "Le Vendredi Saint" (Good Friday music), F. de la Tombelle; "Eventide" (new), F. F. Harker; duo, "Tarry with Me, O My Saviour," O. Nicolai, Mrs. Schuler and Mrs. Strange; grand march from "Rienzi," R. Wagner.

Florence Stockton Strange, of New York, has been en gaged as contralto soloist at Delaware Avenue Baptist Church beginning October 1, when the present incumbent, Mabel Driver, shall have departed to fill an engagement to sing with the Harry J. Fellows Trio Company.

Wesley Ray Burroughs gave an organ recital on April 10 at the reciprocity rally held in Convention Hall by the members of the Chamber of Comerce.

On Easter Sunday evening there will be a large attendance at the Star Theater to greet Daniel Bispham and Bessie Abbot in song recital.

. . On Monday night, at the Orpheus concert to be given in Convention Hall, the soloist will be Madame Hassler-Fox, of New York City.

VIRGINIA KEENE. of New York City.

Caroline Hudson-Alexander's Bookings.

Caroline Hudson-Alexander has received an offer from one of the prominent English grand opera companies to tour this spring, the managers being particularly enthusiastic over her splendid diction. Of her recent successes the following are the most noteworthy: A recital in Whitman, Mass., first week in February; February 28, with the Harmonic Society, Cleveland, Ohio; March 2, recital Hotel Plaza, New York. From April 2 to 22 Mrs. Alexander will be on tour in the Middle West, and the week of April 9 to 16, soprano soloist of the Lindsborg Festival, Lindsborg, Kan. May 9 she will sing in "The Messiah" at Meadville, Pa. May 11 and 12 at Collegeville, Pa., festival, and May 26 at Port Huron, Mich., festival.

A well known light opera director was heard to say one day, at the end of a rehearsal: "The ladies are excused, but the men and tenors will please stay."—Grand Rapids (Mich.) News.

MME. EMMA EAMES and EMILIO IN JOINT RECITAL

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Washington has been for weeks looking forward to the concert, announced by Mary Cryder, to be given by Mary Garden and her assisting artists, Arturo Tibaldi and How ard Brockway. The New National Theater was crowded on the afternoon of April 4, and enthusiasm was rampant. The playing of Mr. Brockway was most pleasing, and the violin playing of Mr. Tibaldi showed Miss Garden's reputation as actress and purity of tone. singer were made before singing in Washington. Tibaldi added to his popularity here by playing a nocturne composed by one of Washington's best known violinists, Robert Cary Stearns. As played by Mr. Tibaldi, this nocturne has met with great success all over the country.

Despite the bad weather a large audience greeted Katharine McNeal in her Connecticut avenue studio Monday evening, April 3, when she gave her piano recital; a fitting sion, indeed, to the delightful recita's given by this gifted musician during the past season on New pupils have been added to Miss McNeal's list after each recital, musicians and friends having taken a deep interest in the first season's work of this young teacher and artist.

. . . This evening, Friday, April 7, at the Washington Club, there will be given a piano recital by a pupil of Ethel Towzer, Mildred Rider, assisted by Hilda Koehler, soprano, and Ralph Goldsmith, violinist. Miss Koehler is a pupil of Mary Cryder, local manager of many of the noted

Later Washington News.

Washington, D. C., April 14, 1911.
The Motet Choir, under the able direction of Otto Tor ney Simon, is continuing its rehearsals far into the spring. The concerts given during the past winter have given pleasure to thousands of Washington lovers of good choral music. The artistic and effective work accomplished by Mr. Simon with this large choral organization should receive encouragement by financial support through a growing list of sustaining members, as Mr. Sinon's purpose is to present the best choral music to the general public at little cost. With the beautifully delicate, yet distinct, pianissimo, and with the sustained tones, the choir fully demonstrates the good results of Mr. Simon's teaching and insistence on the theory of "tone above the breath." Mr. Simon is a pupil of Emil Behnke, of London, has collaborated with Marchesi and maestri of Italy, and was for five years instructor of choral work at Peabody Conservatory, Baltimore. In his work with the Motet Choir Mr. Simon has the valnable assistance of Mrs. Simon at the piano.

Katharine McNeal, who met with such success with her piano recitals in Philadelphia during the week of March 27, will resume her Sunday afternoon teas and musicales at her studio in Connecticut avenue, beginning April 23.

At the Washington Club, Friday evening, April 7, Mildred Rider, teacher of piano, gave her first recital, as-sisted by Hilda Koehler, soprano, and Ralph Goldmark. The large assembly room was crowded with friends and musicians, who gave evidence of keen appreciation of the program arranged. Miss Rider sho marked talent, having a touch of authority, yet fully recognizing the beauty of the pianissimo, the same having been but recently demonstrated by Howard Brock-way in the Mary Garden concert. Miss Koehler's songs were most pleasing, she having a well placed voice of mezzo quality. Miss Rider is a pupil of Miss Tozier, while Miss Koehler has studied with Miss Cryder and that fine musician, Heinrich Hammer.

During the weeks of April 10 and 17 Washington has a musical treat in store, as the French Grand Opera Company from the French Grand Opera House, New Orleans, plays an engagement.

. . .

The third of the White House musicales was given on the evening of Friday, April 7, with Josef Hofmann as

Marie von Unschuld, president of the von Unschuld University of Music, gave a piano recital for the blind in the lecture hall of the Public Library, April 11, to a large audience. Madame von Unschuld has just completed a series of recitals in New York City.

Sidney Lloyd Wrightson is organizing a large chorus choir for the evening service at Foundry M. E. Church. Mr. Wrightson sings two or three solos at the morning service, thus disposing of the choir at this service

OKLAHOMA MUSIC.

OKLAHOMA CITY, Okla., April 11, 1911. The fourth monthly musical of the Ladies' Music Club entirely devoted to operatic numbers, was not heard by the writer who was out of the city at the time.

Anna Pavlowa and Michael Mordkin, the celebrated Russian dancers, with their company and orchestra, were re-cently seen here under the auspices of the Ladies' Music Club. Too much credit cannot be given the latter organfor its progressiveness in matters musical. brings the best talent and that the ladies know how to arrange the business details in a creditable manner is evident since both concerts in which they have been interested have been financial successes. It is regrettable that they were unable to bring Busoni this season, but music lovers here are thankful for what they did receive and will look forward with pleasure to next season's offerings.

A very interesting recital by Jaroslav Mraz, of Epworth University, and a graduate of the Prague Conservatory under Sevcik, was recently given. These annual violin recitals by Mr. Mraz are eagerly looked forward to, as they rank among the real treats of the musical season. The assisting artists were Olive Wheat, soprano, and Alfred Price Quinn as pianist and accompanist. The program was as follows: Concerto, G minor, Bruch, Mr. Mraz; was as follows: Concerto, G mmor, Bruch, Mr. Mraz; rhapsodie B minor, Brahms, Mr. Quin:; "Meditation," from the opera "Thais," Massenet, poem (new), Fibich-Kubelik, "Moto Perpetuo," Ries, Mr. Mraz; "Wenn die Rosen Bluethen," Reichardt, "Song of the Provinces," Dell Acqua, Miss Wheat; "Souvenir de Moscow," Wieniuski Mr. Mraz. iawski, Mr. Mraz.

The annual song recital by Olive Wheat, soprano, was an artistic event. She was in splendid voice and her notes in the upper register were heard to fine advantage. included lieder from Bishop, Schumanp, Spross, Clough-Leighter, etc. The climax of the evening was reached in Mozart's "L'Amero," with violin obligato played by J. G. Mraz. The ensemble was splendid and the intonation of both violin in difficult double stops and the voice in complicated counterpoint was faultless. The solo-ist was ably accompanied by Helen Norfleet, whose work showed good taste and finish . .

The fifth monthly musicale of the Ladies' Music Club was devoted to a program of women composers. Chaminade, Mrs. H. H. A. Beach and Margaret Ruthven Lang being among those represented. ALFRED PRICE OUINN

Loving Cup Presented to Schenck.

Elliott Schenck was presented with a large silver and gold loving cup by the members of his New Theater or-chestra at the close of the season. This is one of the most beautiful and costly presents ever given a conductor by his musicians and speaks worlds for the feeling that Mr. Schenck has instilled into his men.

Adele Krueger to Sing at Services.

Adele Krueger, the soprano, has been especially engaged soloist for the Confirmation services Lutheran Church, Stapleton, S. I., to take place Sunday,



PHILADELPHIA, Pa., April 17, 1011.

The final recital of Thaddeus Rich, in Witherspoon Hall, on Friday evening, April 21, brings to a close, in a way, the season of serious chamber music, as revealed the specialists whose work with the orchestra and recital is so important a part of the musical life of the city. Mr. Rich on this occasion will be assisted by Paul Rahmig (double bass), whose appearance gives an unusual touch to the concert, while Ellis Clark Hammann (pianist), represents an artistic and efficient accompanist whose work rises above the ordinary. Mr. Rich has picked out certain very characteristic numbers, which will enable him to give his best both in the shorter numbers characteristic of the violin, and in the concerto in G minor (Bruch), whose variety of appeal has made it a great favorite with the violinists. Mr. Rich's work this year has made an unusually profound impression, and he expects to spend his summer in Europe where he will renew his old associations, and gain fresh inspiration for the important work which will fall to him during the season of 1911-1912. . . .

Francis Macmillan, the American violinist, gave a most enjoyable recital on Monday evening. April 10, at the New Century Club, under the auspices of the Y. M. H. A. The house was entirely filled and the playing created great enthusiasm. Both Mr. Macmillan and the pianist were obliged to respond to many encores.

. . . The Metropolitan Opera Company closed its Philadelphia season on Wednesday evening last with a splendid performance of "Parsifal." The audience was the largest of the season with the exception of the opening night of "Natoma." The cast was the same as that in the last performance in New York, and as a whole the opera gave great pleasure and satisfaction. Mr. Dipple's announcement for next season has created considerable interest.

. . Paul Althouse has been engaged to sing with Madame Homer in New York, May 2. Mr. Althouse is a pupil of Perley Dunn Aldrich.

Von Warlich in Sacramento.

SACRAMENTO, Cal., April 12, 1911.

The musical event of the first week of April was the song recital given by Reinhold von Warlich, the Russian lieder singer, in the Clunie Theater. Mr. von Warlich appeared under the auspices of the Saturday Club of Sacramento, which brings many distinguished artists to this The basso was accompanied by Uda Waldrop in a program which began with the "Dichterliebe" cycle of Schumann. Mr. von Warlieh's numbers also included a group of early English songs by Ford, Arne and Morley, of the seventeenth century; a group of Scotch ballads of the sixteenth and seventeenth centuries, and a number of traditional ballads. His German numbers consisted of three ballads by Loewe: "Herr Oluf," "Der Wirthin Tochterlein," and "Tom the Rhymer" and Loewe's setting of "Der Erlkonig." . . .

The Saturday Club devoted its meeting of April 1, held in the High School Auditorium, to music in dance form. The excerpts played and sung were from the works of Beethoven, Gossec, Dittersdorf, Johann Strauss, Chopin, Arditi, Brahms, Ponchielli, Dvorák, Czibulka, Moszkowski, Karganoff and Arensky. Those assisting in presenting the music were: Mrs. George Purnell, Edna Farley, Irva Blake, Gertrude Gerrish, Anna Dyas, Norma Smith, Bernice Smith, Florence Linthicum, Mrs. L. W. Ripley, Rose Geiser, Edith MacDonough, Mrs. J. A. Moynihan, Frederick Elkus, Florine Wenzel, Mrs. John Madden, Lillian Nelson, Mrs. Robert Hawley, Louise Corbey, Mrs. Robert Lloyd and Wessie Johnston.

M M M

Alexander Heinemann, the great German lieder singer, is announced to give a recital at Sacramento in the Theater Diepenbrock, Wednesday evening, April 19, under the auspices of the Saturday Club, which closes its season on the evening of May 8, when the Russian Symphony Orchestra of New York will give the program.

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Lady Halle.

Lady Hallé, who formerly was Wilma Maria Francisca Norman-Neruda, and achieved world renown as linist, died last Saturday of pneumonia, according to cable advices received from Berlin.

Born in Brünn, Austria (March 29, 1849), at the age of four young Wilma Neruda began the study of the violin with her father, who really was an organist, however, and two years later she became a pupil of Leopold Jansa, at Shortly afterward she appeared in public as an infant phenomenon, with her sister Amalie, a pianist, and scored a notable success

After various concert tours, Wilma Neruda went to London in 1849, played at the Philharmonic, Popular, and Crystal Palace concerts, and became a strong and lasting by orite of the English public, who admired the thoroughness of her musicianship and the legitimate trend of her artistic inclinations. Those were qualities of her art which she retained all her life, and they secured her the warm friendship of all the great male violinists and composers, her steadfast admirer and patron for many years being Joseph Joachim.

After further appearances on the Continent, following upon her London debut, Wilma Neruda went to Paris, where she met Ludwig Normann, a Swedish conductor,

and married him in 1864.
In 1869 Madame Normann returned to after the death of her husband married Sir Charles Hallé, the pianist and leader, in 1888, who thereupon toured with her, and together they visited Australia in 1890 and 1891. A great pet of London society and royalty, Lady Hallé spent many happy years in the English capital, and even after the death of her second husband, in 1895, she continued to make it her residence, leaving there only for her many concert appearances in all the leading European nusical centers. In 1899 Lady Hallé played in the United States and Canada, and although nearly sixty years old then, impressed attentive audiences with the breadth of her style and the true nobility of her conceptions based on best musical traditions.

Franz Neruda, brother of Wilma, achieved a fine reptation as a 'cellist. He died at St. Petersburg in 1892.

One of the privileges which Lady Hallé cherished most

highly was her friendship with Queen Alexandra, who bestowed on the artist the title of "Violinist to the Court."

Madame Bonaplata-Bau.

The former dramatic soprano, Madame Bonaplata-Bau, who sang at one time in Italian opera at the New York Academy of Music-Mapleson troupe--died recently her home in Barcelona. Her husband, who had taught her, was at Trieste with a daughter who was singing at the Opera there, and both hurried to Barcelona, but too late to find Madame Bonaplata-Bau alive

Flushing St. Cecilia Society.

The St. Cecilia Society of Flushing, L. I., John C. Dempsey, conductor, gave its second concert of the scason on Tuesday evening, April 18. The club was assisted by Carl Hugo Engel and Edmond Foerstel (violinists), Martin (basso), Mrs. Richard F. Loos and Willis Alling (accompanists). The program consisted of

Willis Alling (accompanists). The program consisted the following numbers:

"Now is the Month of Maying" (Morley), arranged by D. R. Payson. "A Happy Pair" (Shield), arranged by Henry Leslie (from Shakespeare's "Midsummer Night's Dream"). "Der Nussbaum," with violin obligato (Schumann), arranged by Louis Victor Saar. Aria, Du Tam-Aria, Du Tambour Major from "Le Cid" (Thomas M. Martin). "From the Green Heart of the Waters" (Coleridge-Taylor). 'Nymphs and Fauns" (Bemberg), arranged by H. A. Matthews, incidental solo by Miss Brownson. Serenade "Maiden Fair, O Deign to Tell!" (Haydn), arranged by John C. Dempsey, incidental solo by Mr. Martin. "Duo Concertant" for two violins (de Beriot), Mr. Engel and Mr. Foerstel. "They Thought" (Borch). "The Lost Chord" (Sullivan), arranged by E. N. Anderson, dental solo by Mrs. Keppel. "Fly, Singing Bird" dental solo by Mrs. Keppel. "Fly, Singing Bird" (Elgar), for women's voices, two violins and piano; "An die Leyer" (Schubert); "The Sea" (MacDowell); "Song of the Sturdy North" (German), Mr. Martin. "Over Hill, Over Dale" (Beach), from Shakespeare's "Midsummer Night's Dream." "Through the House Give Glimmering Light" (Beach), from Shakespeare's "Midsummer Night's "The Year's at the Spring" (Beach), from Browning's "Pippa Passes."

Parlow Engaged by Cincinnati and Toronto Orchestras.

Kathleen Parlow's bookings for next season include appearances with the Cincinnati Symphony Orchestra and the Toronto Symphony Orchestra. As announced else-Toronto Symphony Orchestra. where in this issue of THE MUSICAL COURIER. Miss Parlow is booked for a tour of ten concerts with the Boston Symphony Orchestra.

Tivoli Opera Site.

Arrangements are at present being made for the erec tion of a new opera house with seating capacity of 2,800 on the ground now occupied by the city prison and tem

MRS. TRUMAN ALDRICH. PIANIST. Soloist, with Russian Symphony Orchestra

The Chattanooga News of April 7 says: "The greatest ration of the evening was accorded Madame Aldrich, Jr., pianist, whose technic and skill held the large audience enchantingly. It was a masterly rendition.

The Chattanooga Lookout says: "The piano concerto, with orchestral accompaniment, played by a most talented daughter of the South, was also up to the high standard set by the orchestra. Mrs. Truman Aldrich, Jr., is a resi-dent of Birmingham. Plenty of temperament and technic are the possessions of this young player, who was soloist in the difficult concerto by Tschaikowsky."



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porary Hall of Justice. Joseph D. Redding recently had a conference with W. H. Leahy, the San Francisco impresario, in New York. Leahy states that he has plans drawn for a house which he can build within ten months, and is ready to go ahead if the supervisors of this city can be persuaded to vacate the property.-San Francisco News Bureau.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be four in this office, and will be delivered on presentation of credentials:

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NFORMATION WANTED-Concerning the whereabouts of Howard Chambers, bass singer, former-ly of Sydney, Australia. Lived in San Francisco in 1902 and later sang with the Bostonians in New York. A dress "E. W. E.," care Musical Courier, New York.

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New York, after April and until May 15.

> PIANIST IN AMERICA

PORTLAND CONCERTS.

PORTLAND, Ore., April 10, 1911.

Mischa Elman, the famous violinist, will appear here nder the direction of Lois Steers-Wynn Coman on April 26.

The following were on the program given at the last meeting of the Monday Musical Club: Alice Holman, Gertrude Graves, Inez Cross, Anna Besler and Dr. Emil Enna, pianists; Nona Lawler, soprano; Marion de la Parelle, baritone, and Mrs. Green, reader. The program consisted of works by Mendelssohn and MacDowell. M M M

The Euterpean 'Society assembled in the Y. M. C. A Auditorium, on March 28, to hear Mrs. Fred L. Olson, soprano; Mrs. Baltis Allen, contralto; Katherine Ward Soprano; Mrs. Waltis Anen, Contrato, Katherine ward Pope, contralio; Essie Block, pianist; Mary M. Cahill, violinist, and Mr. Tabor, reader. Mrs. W. E. Thomas was accompanist. The audience listened to works by Mendelssohn, Hood and Constable, which were well interpreted.

A recital was held by the Enna Amateurs in Eiler's Hall, March 29. Those who appeared were: Elna An-Elna Anderson, Elma Hovedsgaard, Mildred Kling, Helen Geb-ble, Evelyn Paddock and Eva Graves, pianists. Clara Howell, contralto, assisted. Among other numbers, the

"Petite Suite" (Claude Debussy) for two pianos, eight hands, and "The Slave Song" (Riedo) were given.

Mrs. Edward MacDowell, widow of the noted American composer, gave a lecture in the First Unitarian Church chapel, April 1. Zelina Bartholomew, soprano, contributed a few songs.

Charles O. Hargrave presented Mrs. S. C. Worrell, Lulu Bolton, Vera Taylor and Blanche Hammel in a piano recital in Steinway Hall, April 4. J. Ross Fargo, tenor, was also on the program. Mr. Hargrave formerly resided in Chicago and is meeting with much success in his new field.

The New England Conservatory Club held its last meeting at the residence of Mrs. John H. Hall, Thursday afternoon, April 6. Edith June Chapman, pianist, and Marie Paige, violinist, were the soloists. Miss Paige's home is in New York City. JOHN R OATMAN.

Sailed.

Lillian Grenville, April 10. Alessandro Bonci, April 13. Andreas Dippel, April 13. Enrico Caruso, April 18.

Florence Austin Under New Management.

Florence Austin, the noted violin virtuoso, has placed herself under management of Renard & Shaw for next n, and they are now planning an extensive tour for Miss Austin has won fine success, both in her own country and in Europe. Many were undoubtedly surprised and delighted to hear her play the piano accompaniments for her colleague and teacher, Ovide Musin, at a recent recital given at the National Academy of Musical Art.

Miss Austin holds the distinction of being the first American to be awarded the first prize of the Liege Conservatory of Music, Liege, Belgium, the judges being Ysaye, Renard, Debroux, of Paris, and Leendres, of

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